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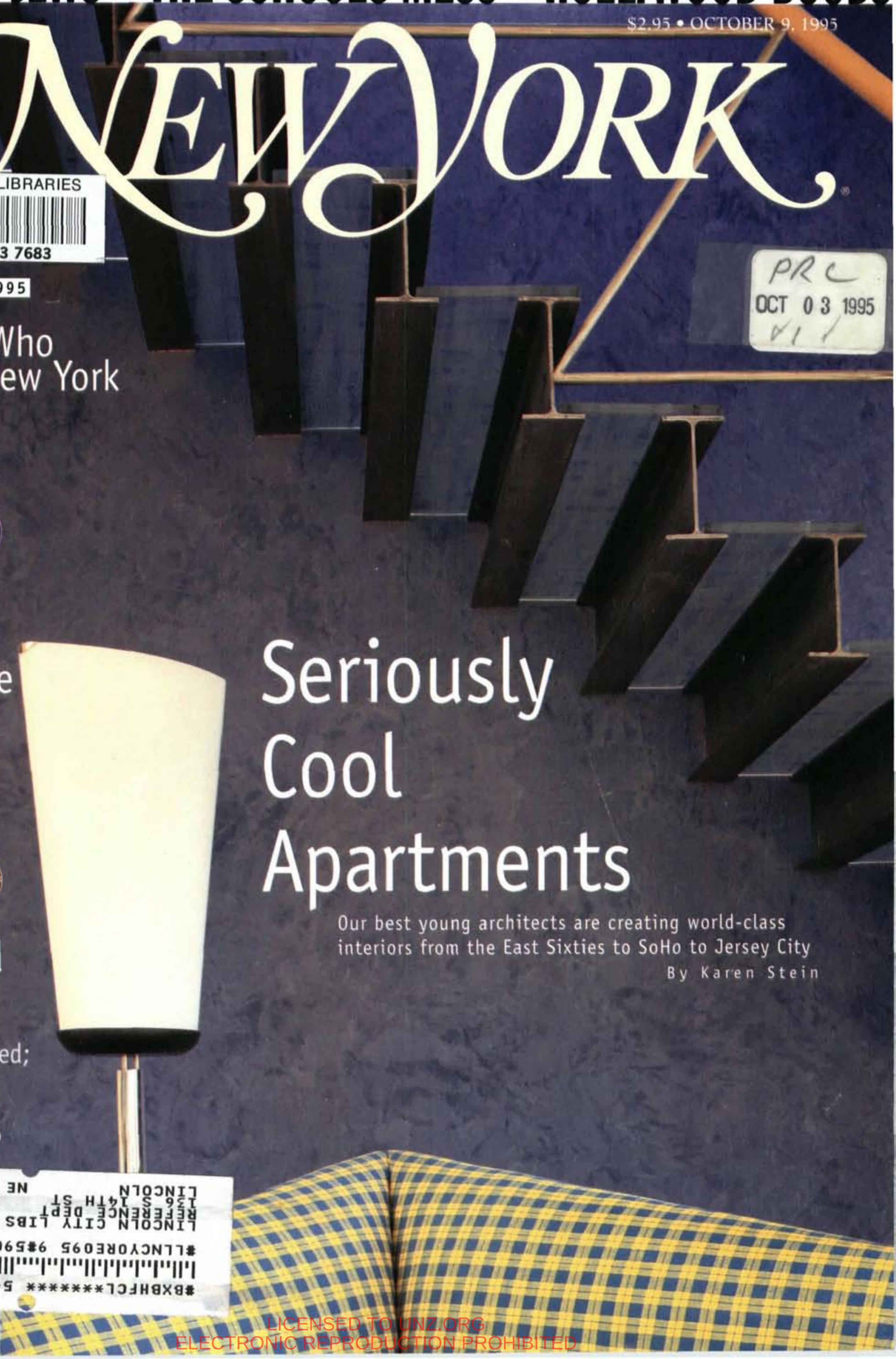

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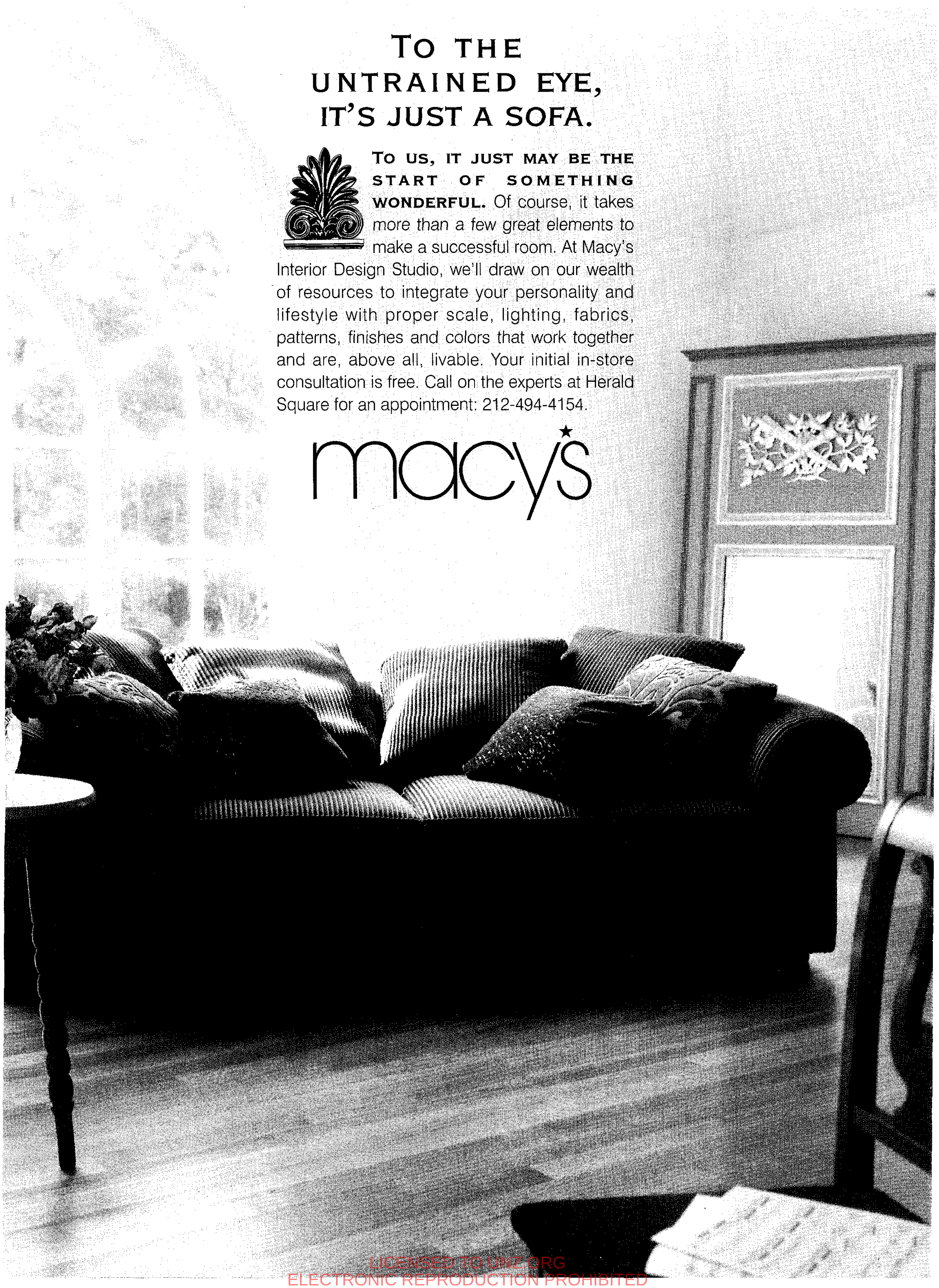

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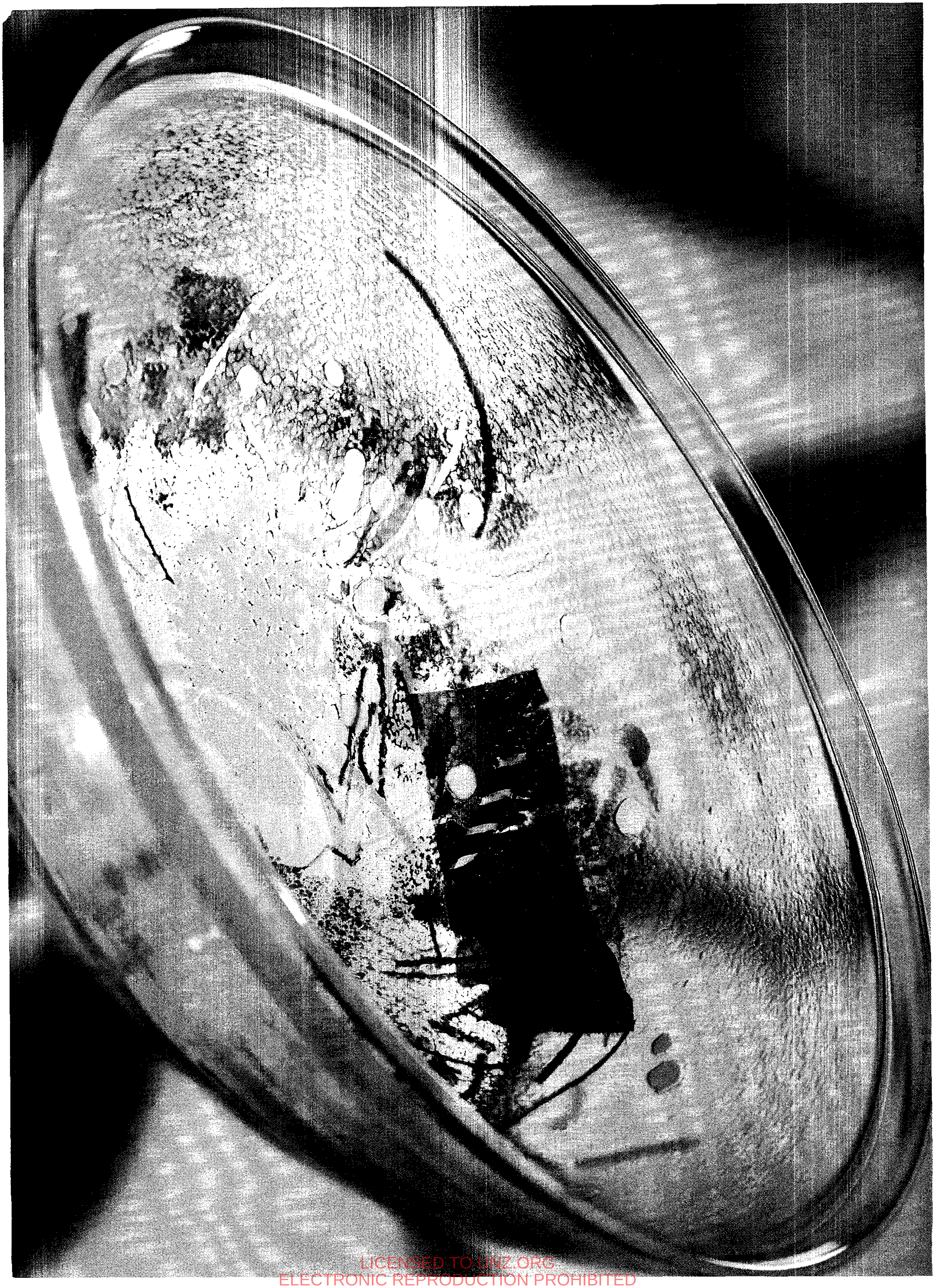

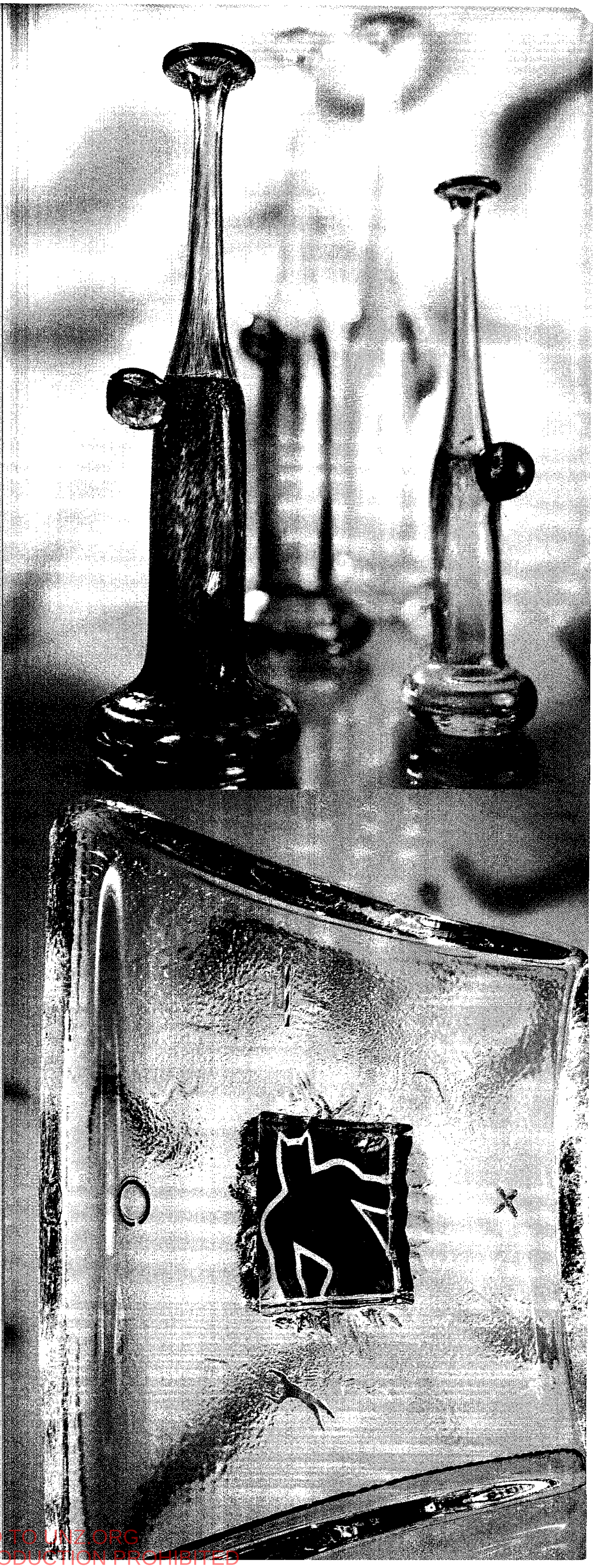

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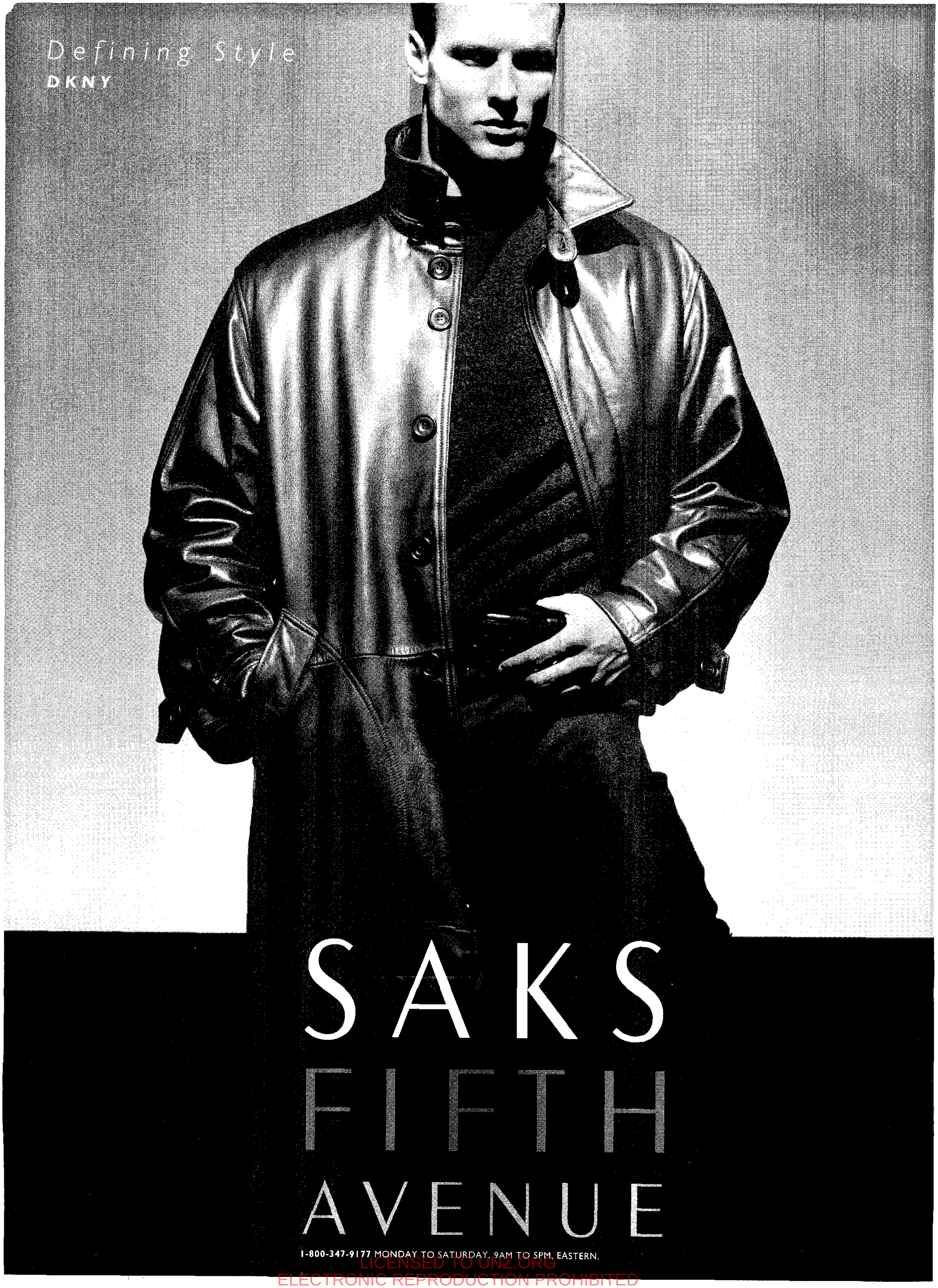
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> *in the claws of these people who hate us?"*
> JEANNE MOREAU, PAGE 70

37 Outside In
By Karen Stein

These days, interior design is informed by the back-to-basics approach. And who knows about basics better than architects, whose training is geared toward addressing fundamental issues of shelter, form, and surface? Looking at the apartments they design can give you a sense of coming attractions on the city's skyline.

60 Rockwell Rolls
By Bob Ickes

David Rockwell made bar stools look like chopsticks for Nobu and festooned Monkey Bar with banana leaves and apes. His design for theater-district restaurant Torre Di Pisa, opening this week, uses a Dalí clock to get you to the show on time.

70 Room With an Overpriced View
By Christopher Mason

For the set of their new film, *The Proprietor*—starring Jeanne Moreau, Nell Carter, and Sam Waterston—Ismail Merchant and James Ivory found just the right tony Upper East Side apartment. Unluckily, the building's board told them to go away. They did, but not far: At the last minute, crews built an exact (expensive) replica across the street.

72 Can You ABC Me?
Text by Linda Hall

ABC Carpet & Home had its beginnings in 1897, when an Austrian immigrant named Sam Weinrib hauled carpets around the Lower East Side in a pushcart. His heirs have turned it into a high-volume one-stop megashop—and last year's National Retail Small Store of the Year. **Plus:** A special ABC "Best Bets" by Corky Pollan.

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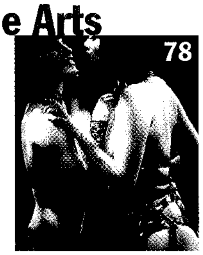

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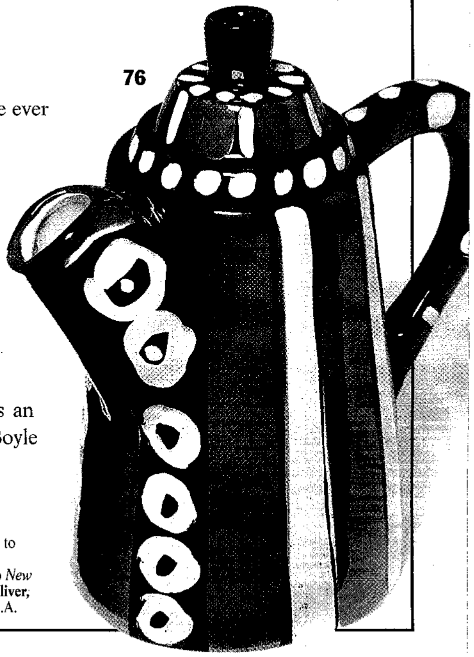

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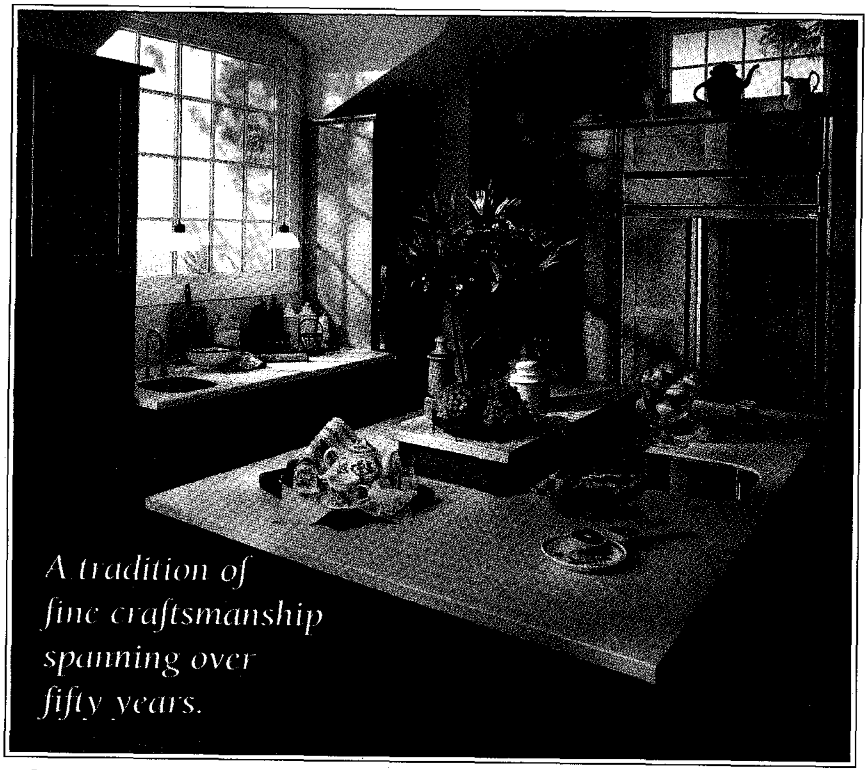

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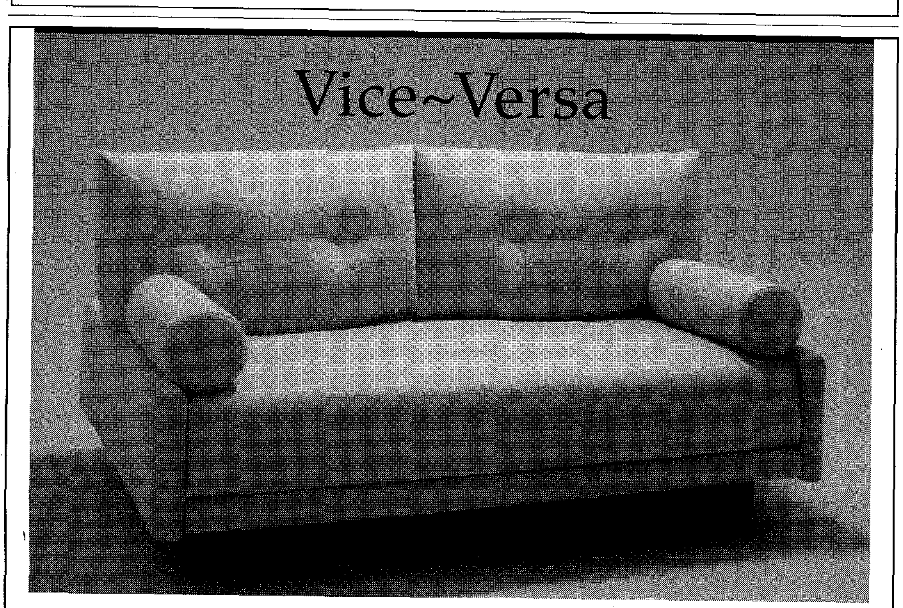

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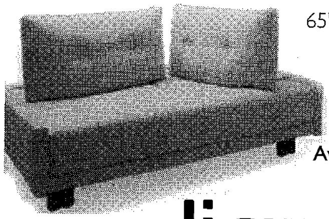

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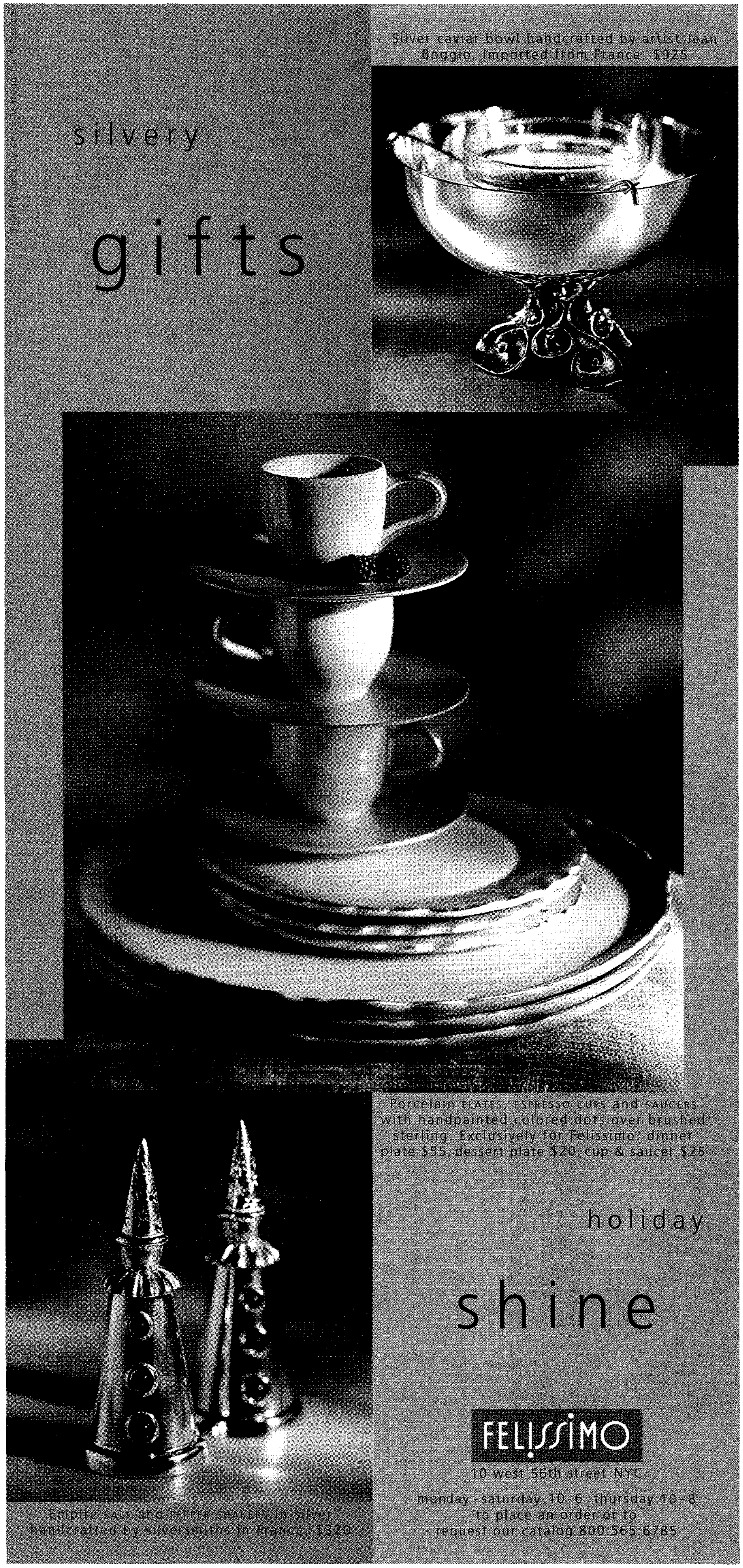

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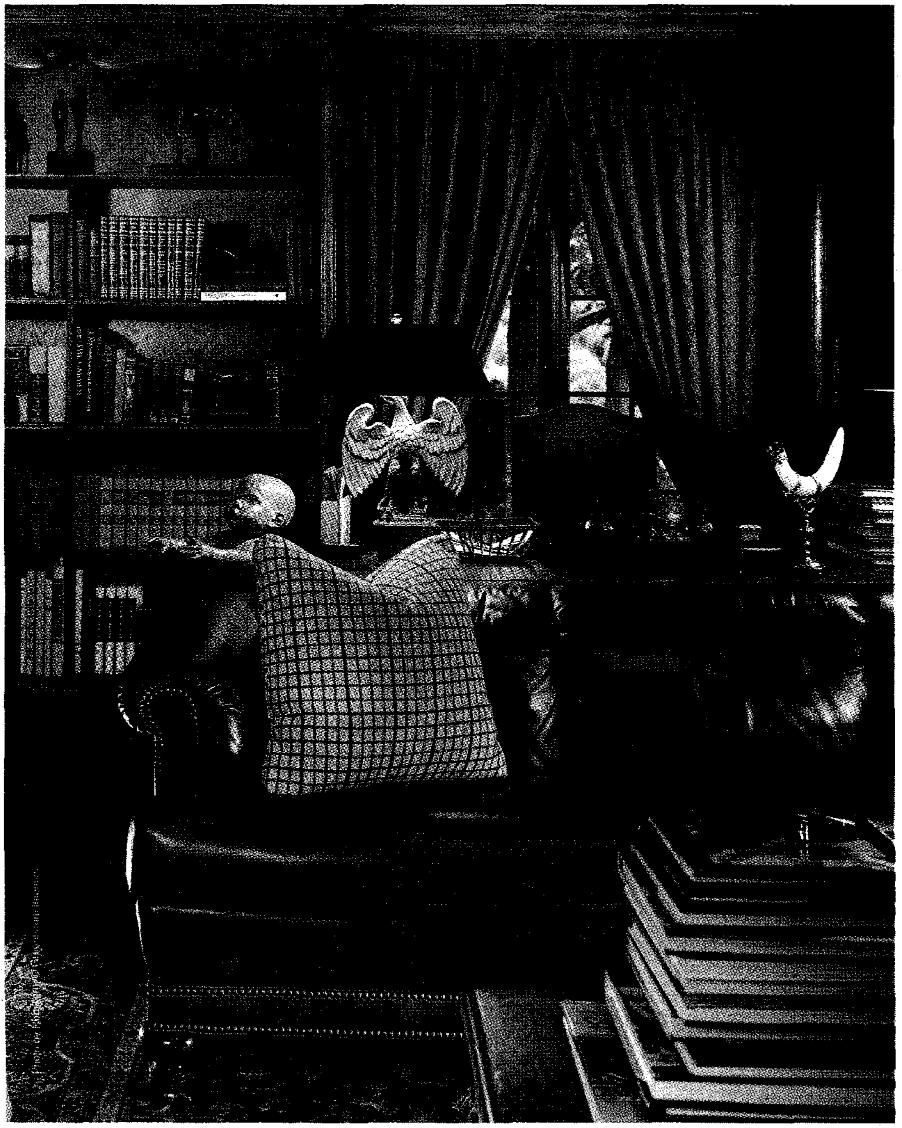

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Busy Signals

I HAVE BEEN A LOYAL FAN OF *New York* Magazine for many years and have always felt that the articles were written honestly and fairly. But today you stooped to a low that I can only equate with tabloid journalism. A major portion of John Connolly's article "Iacocca's New Gig" ["The Bottom Line," September 18] was out-and-out lies.

First, Connolly bills "Vinny Russo as the sales manager of the prepaid phone-card division" when Russo is not employed by Communications Network Corporation; he is a client who purchases time from us for his Travel Phone Cards. Travel Phone Card is not owned by Communications Network Corporation; it is a privately held corporation, based in Brooklyn, that purchases time from us for its prepaid phone cards—that is it!

The article goes on to describe "magnificently appointed conference rooms high above Pennsylvania Station." These are the offices leased by Communications Network Corporation, not Travel Phone Card or Vinny Russo.

The "CNC phone card" referred to is the Travel Phone Card. And the denominations are wrong! There is no $40 card—the denominations are only $5, $10, $20, $25, and $50.

You also mention Lee Iacocca and F. Lee Bailey and imply that Mr. Bailey took "time off from defending O. J. Simpson to pose for Vinny and his colleagues." For the record, the photo of Mr. Bailey on the card is the same photo that has been used on the cover of his latest book. And the same is true for the photo of Mr. Iacocca. Vinny Russo and his colleagues have absolutely nothing to do with the prepaid phone cards for Mr. Iacocca or Mr. Bailey. Those cards were prepared by Communications Network Corporation as a special presentation for both Mr. Bailey and Mr. Iacocca and are not available anywhere, for any price! The implication that Mr. Bailey or Mr. Iacocca would accept 1,000 $40 prepaid phone cards as payment for their endorsements is laughable.

Letters may be edited for space and clarity. They should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017-5998 or sent via e-mail to 76702.2510@compuserve.com. Please include a daytime phone number.*

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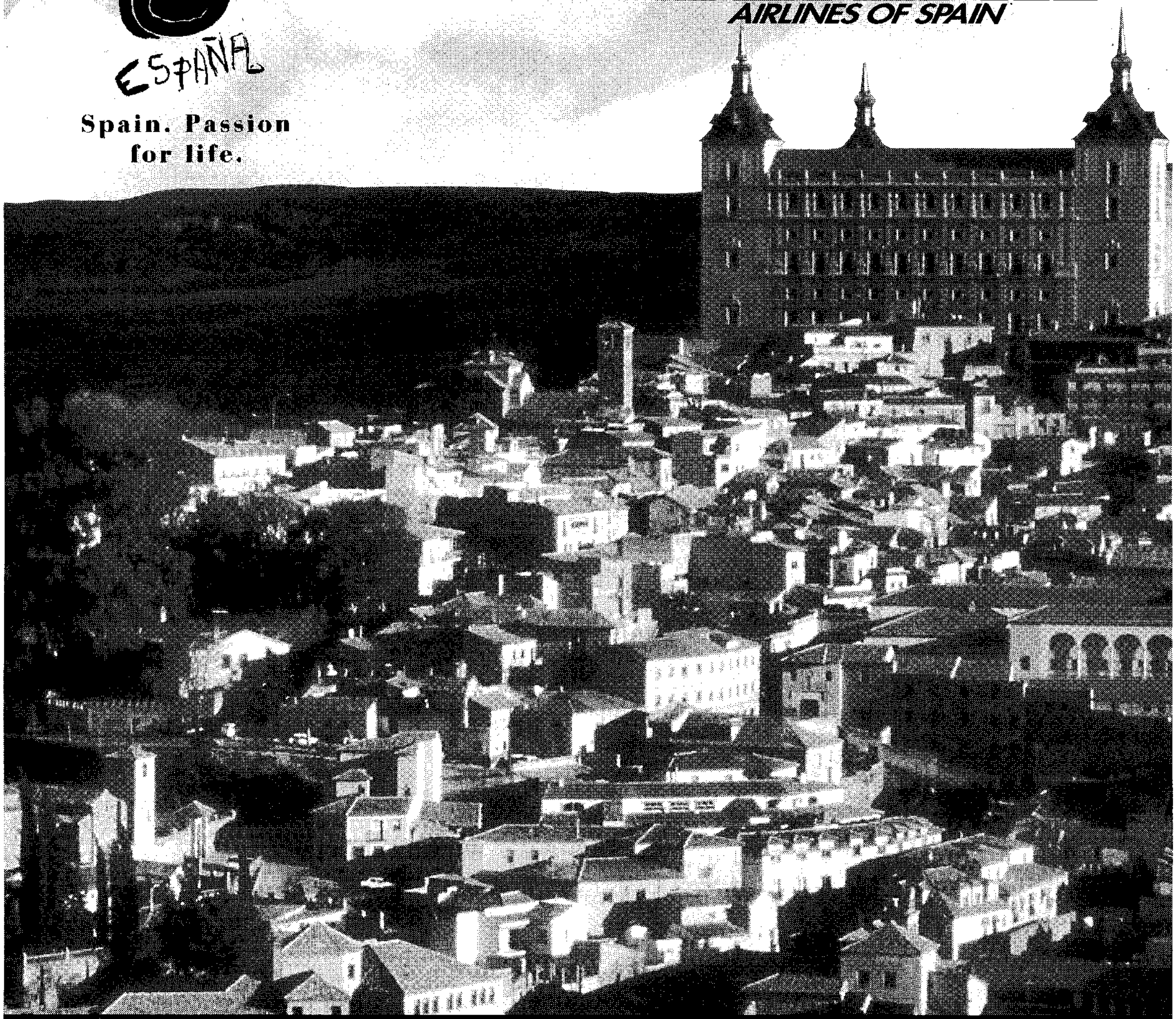

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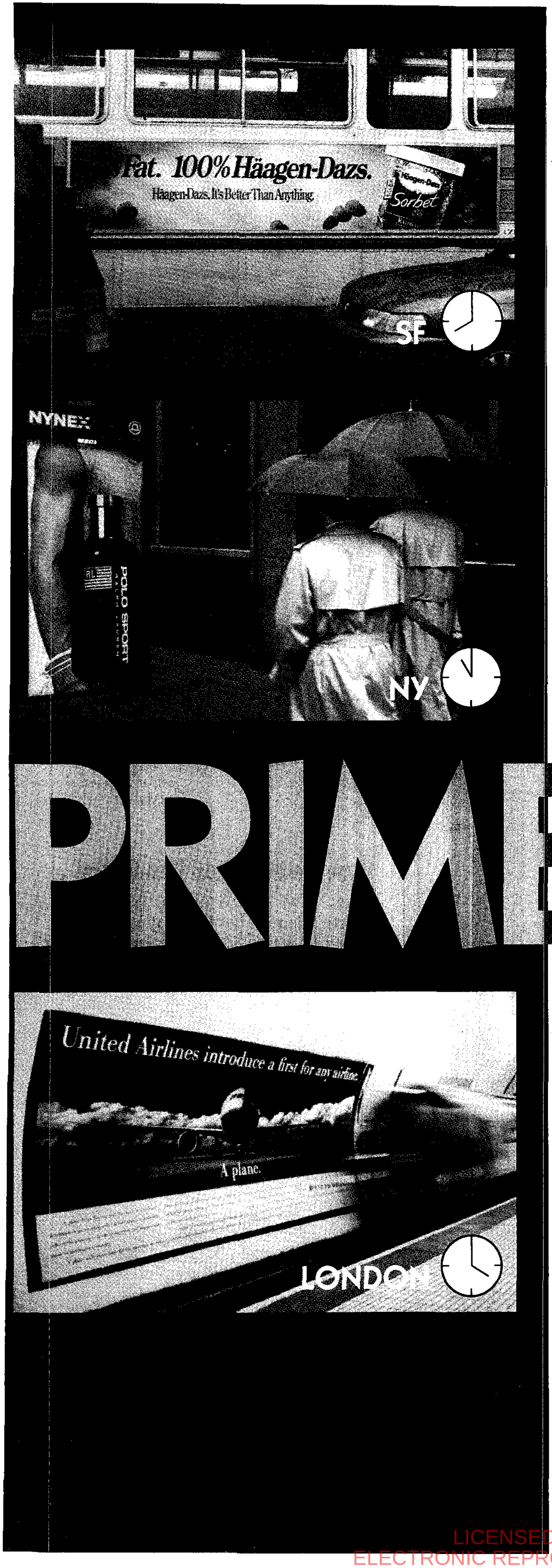
Furthermore, *I* am the chairman of Communications Network Corporation. Joe Watts is not an officer or partner of this company. Nor has Mr. Watts invested any money in Communications Network Corporation. He was a sales agent for Communications Network, along with 450 other people.

Wael "Wally" Al Khatib
MANHATTAN

John Connolly responds: Vinny Russo was introduced to me as the sales manager of the phone-card division of CNC at the company's Penn Plaza office. FCC and New York State documents list Joseph Rosillo of Staten Island as the president of "Conetco Corp. d/b/a/ Communications Network Corporation." Prior to publication, I attempted to contact Mr. Rosillo at CNC and was told by the receptionist that Mr. Rosillo would not be in that day but Mr. Watts would be in that afternoon. Later that day, I again called CNC and asked to speak to the owner and was transferred to Mr. Watts. When I identified myself to Mr. Watts and told him that I wanted to interview him, Watts said, "I want you to talk to Vinny Russo first and then get back to me." Mr. Russo demanded a face-to-face interview—"a sit-down," as he called it—which I declined. Thereafter, Mr. Watts was not available to take my repeated calls to CNC. Under the heading "Nature of Business," a CNC fact sheet lists "Long distance prepaid Debit Cards," and the company's promotional material prominently advertises 13-cents-a-minute long-distance calls. According to an organized-crime associate, Lee Iacocca gave him one of CNC's $40 prepaid phone cards with Iacocca's picture on it.

Is Crime Site-Specific?

EVEN THOUGH I HAVE BEEN READING *New York* since Clay Felker started it, I have never understood why it sometimes plays dumb when it does not have to, or alienates the experts its writers often call for help. A perfect case is Craig Horowitz's crime article ["The Suddenly Safer City," August 14]. No sociologist or criminologist in his/her right mind would deny that criminals are the immediate cause of street crime—aside from the fact that this is a tautology. Nor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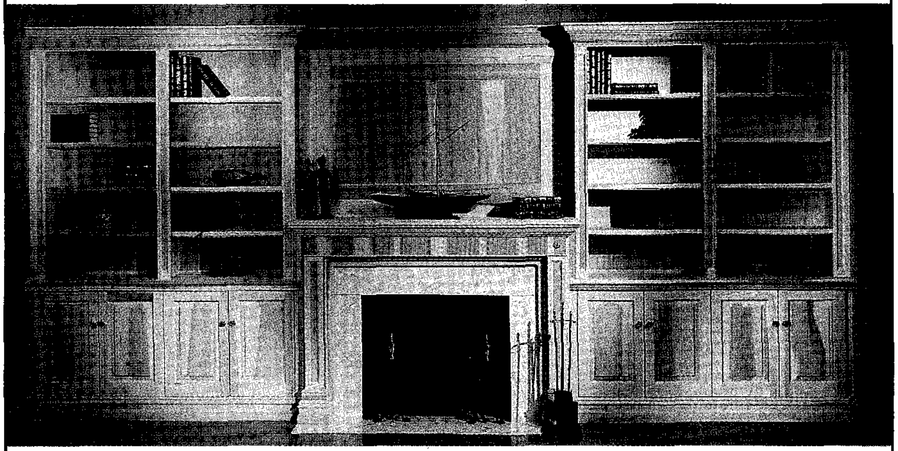

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DESIGNER PREVIEWS

would they deny that, most poor people being law-abiding, poverty alone cannot be the underlying cause of street crime.

Nonetheless, street crime takes place mainly in very poor areas where the rate of joblessness is high and drugs are the main growth industry. Coincidence? I'll consider that possibility when stories like this one are written about street criminals haunting the blocks of Park Avenue and Riverside Drive, when the crack dealers are doing business on the stoops of the remaining Fifth Avenue mansions—and when your readers are buying their weekend heroin and cocaine from Ivy League–educated dealers in the East Sixties.

Herbert J. Gans
MANHATTAN

Patron of the Arts

I WRITE TO OFFER CLARIFICATION REGARDing Kim France's enjoyable article on Dean Wareham ["Nowhere Man," August 28]. Dean does not have and has never had a trust fund of any kind. He, like the vast majority of artists, worked many different menial jobs while pursuing his art, and is now fortunate enough to support himself from his music. I know this because I play for his band, Luna, and he is constantly asking me for money.

Justin Harwood
MANHATTAN

Some Are More Equal Than Others

I WAS VERY INTERESTED IN BORIS Ourlicht's letter about how great Camp Kinderland was in 1935 ["Letters: Camp Followers," September 11]. My experience, just a year or two earlier, was somewhat different, politically speaking. There was plenty of Stalin and Trotsky (pro and con, respectively). But my most indelible memory of Camp Kinderland concerns a package of candy and cake my mother sent. The bunk counselor confiscated it, stating that my possession of private sweets would constitute favoritism, and that the package would have to be shared with my bunkmates. Later that evening, I was passing by the counselors' tent and observed the counselors eating the contents of my package. As trivial as this experience may seem a full 60 years later, it was a revealing and shattering experience for me at the time. It was the first step in a tortuous path that eventually led to my full rejection of communism some years later. It was my first lesson in the difference between what could ideally be and what actually is.

Benjamin Bederson
MANHATTAN

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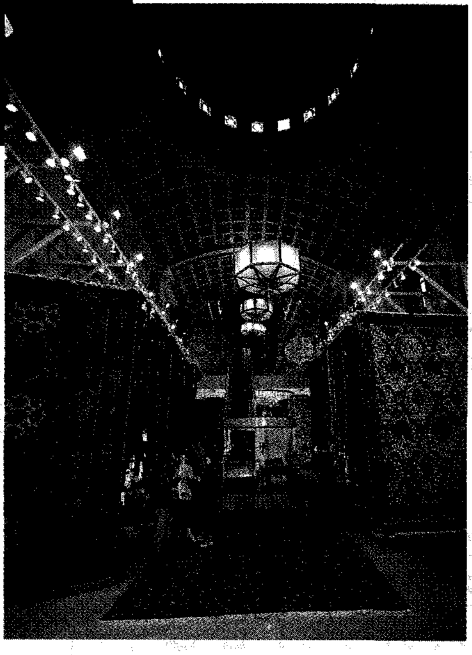

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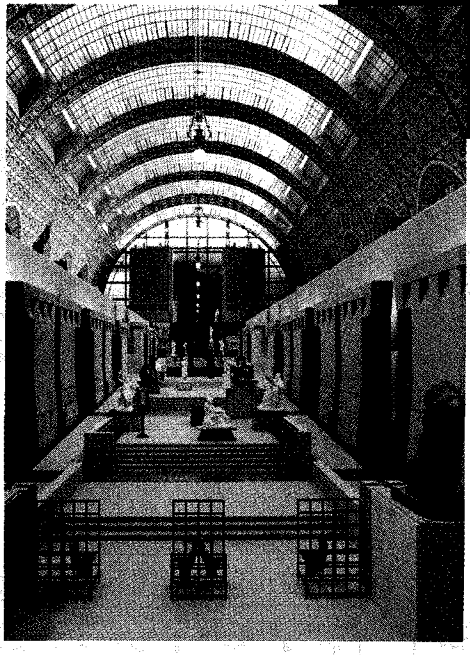

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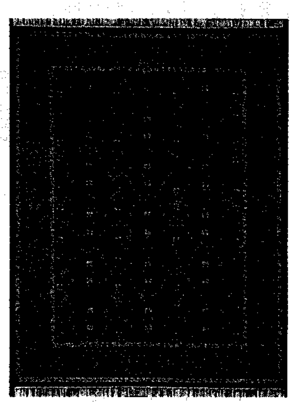

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BY ROGER D. FRIEDMAN WITH BETH LANDMAN

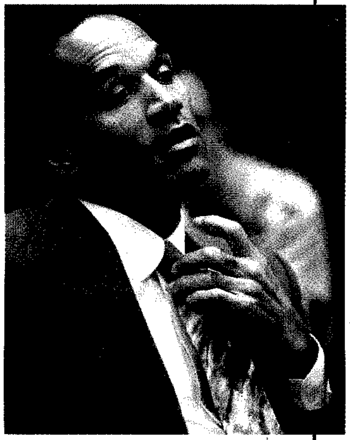
INTELLIGENCER

ALL IN THE FAMILY AT KAUFMAN ASTORIA

Like the famous playwright who shared his name, real-estate magnate **George S. Kaufman** knows you can't take it with you. Kaufman, the owner of the sprawling Kaufman Astoria Studios in Queens, confirms that he's "in talks" with a buyer or investor, but won't elaborate except to say that his suitor is neither Disney nor Universal. Kaufman Astoria is one of the largest TV- and movie-production facilities in the city; home to Lifetime Television, *Sesame Street*, and WFAN; and the staging ground for many feature films. The changing of the guard at Kaufman Astoria comes as the studio's president is battling charges that he capriciously dismissed two longtime employees to hire the relative of a close friend who does business with Kaufman Astoria. Last March the studio's building manager and associate manager were abruptly fired by its president, **Hal Rosenbluth,** who had promoted them to those positions five years earlier. Though they were eventually rehired after their union threatened action, they have been demoted to lower-paying positions. Rosenbluth replaced the fired workers with **John Mitacek**, the son-in-law of his close pal, **John Manganaro.** Manganaro has profited from Rosenbluth's largesse in other ways as well. His construction and electrical business operates out of the studios' basement and services it almost exclusively. The alliance between the two men has long raised eyebrows among colleagues, and some charge that they have turned Kaufman Astoria into their own private fiefdom. Several years ago when Manganaro had serious financial troubles, Rosenbluth stepped in and helped to bail him out. If that wasn't enough fireworks, last week the cast of *Marvin's Room*, starring Meryl Streep and Robert De Niro, had to be evacuated after an anonymous caller falsely reported that a bomb had been planted in the building.

O.J.: I WANT TO TELL YOU—AGAIN

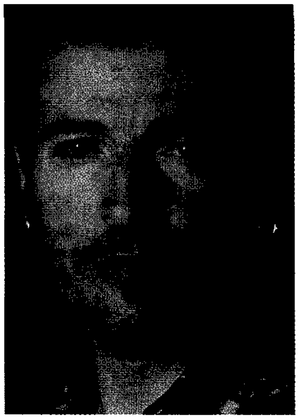
Though **O. J. Simpson**'s confessional *I Want To Tell You* was one of Little, Brown's best-selling books since *The Catcher in the Rye*, the publisher just turned down a proposed sequel. Inside sources report that the Time Warner trade-book publisher—widely knocked for putting out Simpson's first book—has decided not to exercise its option on the second one. Simpson and **Lawrence Schiller,** who co-wrote *I Want To Tell You*, are going ahead with it anyway. The author is preparing three versions of the manuscript; the final choice will depend on whether the case results in a hung jury, a conviction or acquittal. The still-untitled book will feature a series of interviews with Simpson, his family members, his lawyers, investigators, and friends. But Schiller refuses to say whether he's secured a new publisher. "I'll let *them* announce it," he insists. Meanwhile, defense insiders report that the writer—who did the legwork on Norman Mailer's Gary Gilmore epic, *The Executioner's Song*—has grown increasingly close to his subject since their collaboration. Schiller, who is allowed to sit in the family section of the courtroom, played an important behind-the-scenes role on the Simpson defense team. Sources say he had a hand in writing and preparing Simpson's "impromptu" court speech two weeks ago, although the writer strenuously denies it.



O. J. Simpson: The secret sharer

WAKE ME UP BEFORE YOU GAUGUIN

Gauguin—the tacky Euro-tropical rec room that replaced the Plaza's tacky but legendary Trader Vic's in 1994—closed last week, but its memory lives on in the courts. Last May, the club's owner, **Mark Fleischman,** and shareholders including **Robin Leach** filed a $5 million suit against **Donald Trump** and the hotel's other owners claiming the Plaza intentionally tried to drive the club out of business. The hotel is in turn suing Gauguin for $25 million—alleging that the club damaged its reputation—and demanding another $400,000 in back rent. Fleischman angrily denies the charges and charges that the Plaza strong-armed his employees and refused to provide such basic services as ventilation. "We have been damaged as badly as a tenant has ever been damaged," he says. A bathroom attendant at the Plaza swears she was threatened with dismissal when she refused to sign a false affidavit saying Gauguin allowed drugs and prostitution on the premises. "The only prostitutes in the ladies' room were the ones who routinely work the Oak Bar," Fleischman says. But Trump insists Fleischman's suit is just a smoke screen. "Mark totally violated our faith in him," he whines. Among other infractions, the Trump team alleges that Gauguin allowed "go-go boys and obscene dancing" at its gay Monday night parties.



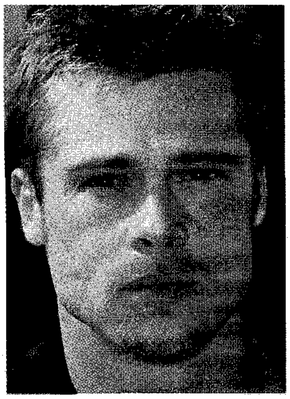
Bruce Springsteen: Plays well with others

TRAMPS LIKE BRUCE PLAY AT TRAMPS

Bruce Springsteen is coming to town, although no one who works with him will admit it. The Boss is set to play two

Photographs: top right, Globe Photos, center right, Neal Preston/Outline; bottom, John Mantel/Sipa.

Whitney Houston:
An itch to play Dandridge



Brad Pitt:
Lucky *Seven*?

WHITNEY'S GOTTA HAVE IT, WITH SPIKE

Are **Spike Lee** and **Whitney Houston** finally getting together? The two have been talking about making a movie based on the life of fifties sensation **Dorothy Dandridge,** who died in 1965 of a drug overdose at the age of 41. Dandridge was the first black woman to be nominated for an Academy Award for Best Actress, for *Carmen Jones,* in 1954. She was also famous for a steamy interracial affair with *Carmen*'s director, **Otto Preminger.** Recently, agents from CAA besieged the offices of **Charles Harris**—publisher of the tiny Amistad Press—demanding a first peek at the just-delivered manuscript of a new Dandridge biography on behalf of Houston as well as other black actresses they represent. The book was written by film historian **Donald Bogle,** a friend of Lee's. Says the director, who is interested but a bit hesitant: "I don't want to become the king of black biopics. I've already done *Malcolm X,* and I'm getting ready to do *Jackie Robinson,* hopefully with **Denzel Washington.**" Nevertheless, Lee isn't about to write Houston off. "Whatever Whitney wants," he says, "Whitney gets. I wouldn't mind making a film with her."

dates in Gotham, backing up **Joe Grushecky** on his latest tour. Joe who? Grushecky is a Pittsburgh rocker with a working-class background not unlike Springsteen's. Bruce agreed to produce Grushecky's new album, *American Babylon,* on Razor & Tie Records after Joe phoned up the singer—whom he had met fifteen years earlier on the bar circuit—and begged him to do it. Since then, Springsteen has taken a personal interest in the singer. He co-wrote two of the album's songs, plays on eight of them, and sings a duet with Joe. After a dry run in New Jersey in July, the two will open at Springsteen's original stomping ground, the Stone Pony in Asbury Park, New Jersey, on October 17, and at Tramps in Manhattan on the 18th. They then move on to Philadelphia, Pittsburgh, and Chicago. Springsteen will play rhythm guitar and share vocals. "He plays some smoldering solos," gushes Grushecky. "He does some of the most aggressive guitar playing he's ever done."

SEVEN: "NOT SO GREAT AFTER ALL!"

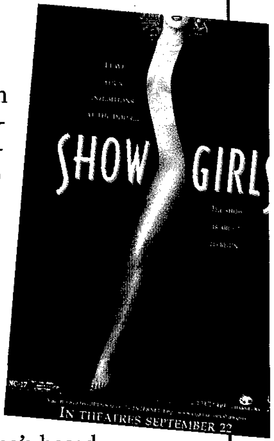
Ted Turner's New Line Cinema knows all about the seven deadly sins, but it seems to have a problem with a not-so-deadly one—lying. It seems the film studio recently made up a quote for an ad it ran in the New York *Times* touting *Seven,* **Brad Pitt**'s new starring vehicle: " '*Seven* is a masterpiece!'—**Owen Gleiberman,** *Entertainment Weekly.*" Too bad Gleiberman never wrote it. What he *did* say in the September 29 issue—before giving the super-violent film the middling grade of B—was: "The credits sequence . . . is a small masterpiece of dementia—the film itself seems to be breaking down in terror." The quote, which appeared in a September 22 two-page spread in the *Times,* mysteriously disappeared by the time the ad ran two days later in the Sunday Arts and Leisure section. "I opened the paper and thought I'd become **Peter Travers,**" quips Gleiberman, referring to *Rolling Stone*'s hyper-blurby critic. "I've never been that flagrantly misquoted." Gleiberman says he immediately called New Line and demanded that his quote be pulled. "I guess New Line is still changing over from low-budget to big-budget mentality," he sniffs.

STONE COLD; VOICE OF *RANGOON*

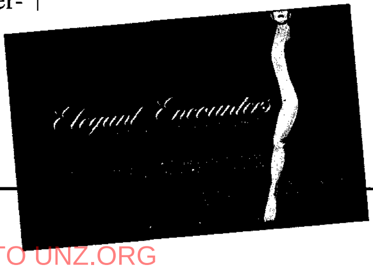
WINDOW-SHOPPING: **Sharon Stone**'s basic instinct is to show off, which is exactly what she did last Sunday in the front-window seat at Madison Avenue's Better Baker. As a handful of fans looked on, Stone was "intensely schmoozing" an unidentified man—not her boyfriend—described as "a young, preppy, conservative-looking guy in his mid-thirties and graying at the temples." After brunch, the star happily obliged the waiting crowd with autographs.

NO DEEP THROAT: **Patricia Arquette**'s delivery in *Beyond Rangoon* was so weak that the film's producers had to resort to a vocal coach and many hours of looping. "They weren't thrilled with her voice because it didn't resonate, and it was hard to understand her," reports a source. A studio spokesperson insists the changes were "standard."

GREAT MINDS THINK ALIKE



Not all readers of the 1995–96 Manhattan Yellow Pages may have noticed an advertisement on page 476 for Elegant Encounters—an escort service. But the few who did will note the similarity between that ad and the one for **Paul Verhoeven**'s critically eviscerated, much-hyped new movie, *Showgirls.* The studio, MGM/UA, has no comment, but an unidentified thick-accented man who answered the phone at "the service" tersely replied, "No one is ripping us off," before putting us on permanent hold. Meanwhile, one of the film's producers, **Charles Evans,** admits he's heard the much-denied rumor that Verhoeven had a very close relationship with the film's star, actress **Elizabeth Berkley.** "They spent a lot of time together," he says with an apparently straight face. "But I think he was giving her special acting lessons."



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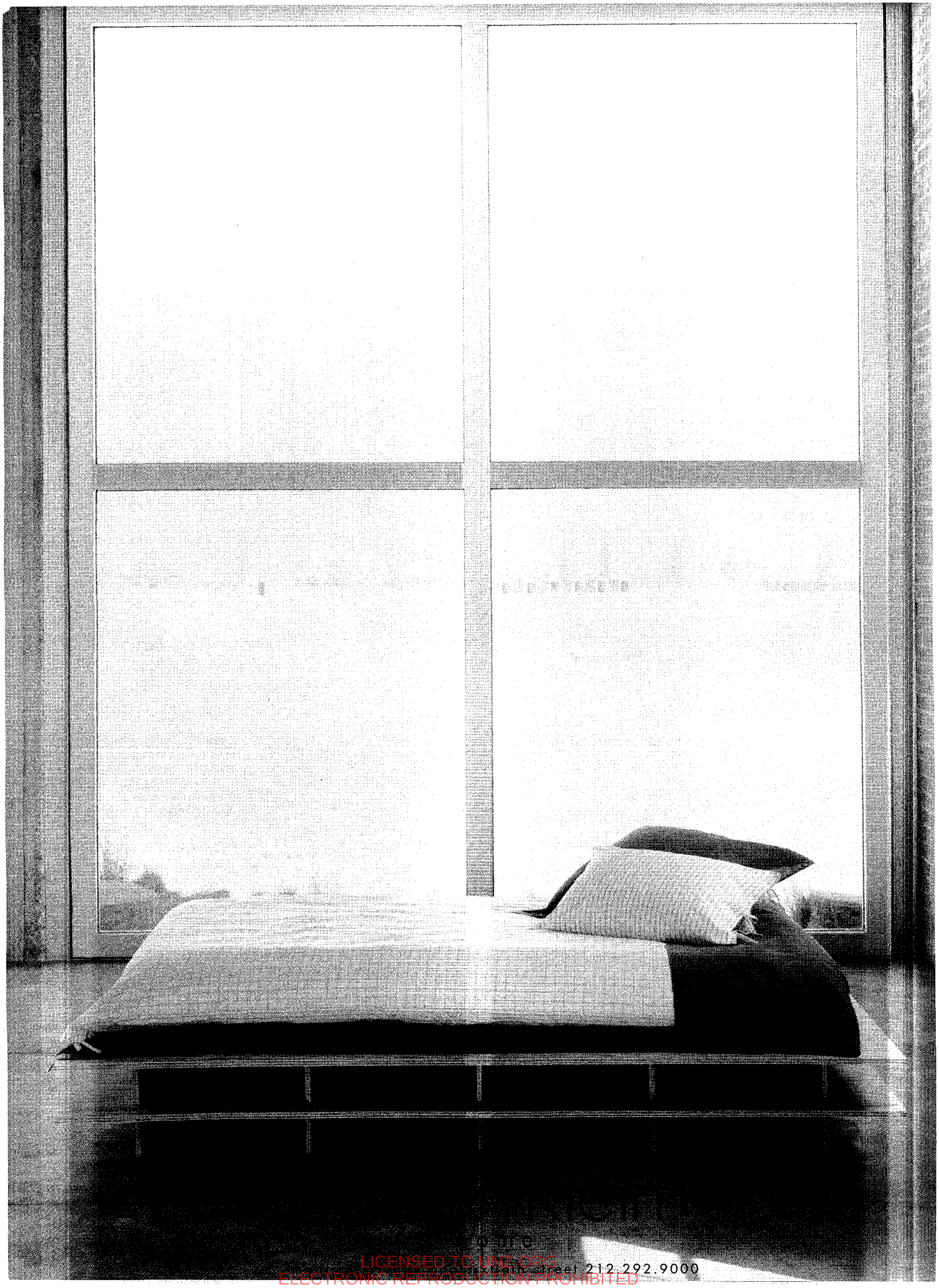
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THE FRONT PAGE

Father Knows Beast

An adult male does not a role model make.

Macaulay Culkin, even in his face-slapping-est nightmare, could not have imagined that his career would reach such a nadir that he would be getting $0 million to star in *Home Alone 3: Exclusively in the New York* Post. But that appears to be the kind of deal his dad is making for him these days.

HOME ALONE—FOR REAL baboomed the front page of the *Post* last week, under the now-mandatory EXCLUSIVE banner. Inside was a story by Andrea Peyser about how Macaulay and his brothers had gone to bad seed ever since their loving but stern father, Kit, was thrown out by their lax and devious mother, Patricia, who concocted wild stories about his heavy drinking and womanizing and who probably beat herself up. Peyser's exposé revealed that 15-year-old Mac and his 19-year-old brother, Shane, once threw a "beer party" (contemporary teen slang for a party at which beer is consumed) on a Saturday night when their mother was out; and that the Culkin kids "have been seen coming and going from their building as late as midnight—on school nights." While this is not as bad as, say, kicking men repeatedly in the face in the park or infecting 13-year-old virgins with HIV, *Kids*-style, the point, which Peyser made with lawyerly repetition, was that "if Kit had been there, it wouldn't have gone on."

Oh, and the trial over who will get permanent custody of Macaulay and his brother Kieran's film careers begins December 4.

In other adult-male-role-model news last week:

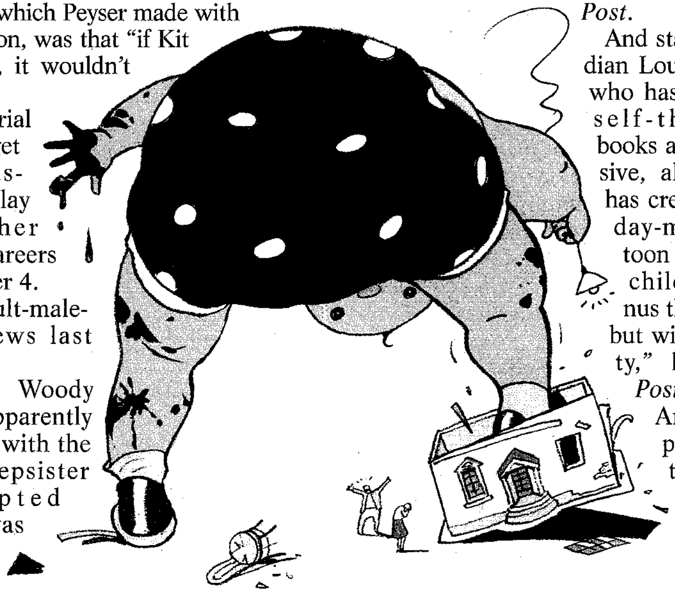
Film auteur Woody Allen, who is apparently still having sex with the 25-year-old stepsister of the adopted daughter he was accused of molesting, was ordered to pay $1.3 million in legal fees incurred during his custody battle.

King of Pop Michael Jackson, who is still paying an estimated $1 million a year to the family of a 15-year-old boy he was accused of molesting, spent two days hanging out in a film trailer with childhood friend Emmanuel Lewis, now 24 but still a boy-size three feet four, according to the *Post*.

Superfather Oliva Dionne, who sired the famed Depression-era Canadian quintuplets, routinely molested them, three of the surviving quints revealed on a Canadian television broadcast.

Football hero O. J. Simpson, who almost certainly slit the throat of his children's mother down to the bone, is looking to buy a beachfront house in Mexico because "he wants to live quietly and peacefully with his kids" after he is acquitted, a source told the *Post*.

And stand-up comedian Louie Anderson, who has written two self-therapizing books about his abusive, alcoholic dad, has created a Saturday-morning cartoon based on his childhood, "minus the alcoholism but with the insanity," he told the *Post*. That way, Anderson explained, every time his dad screams, it's just a joke.



Photographs: top right, Frances M. Roberts; bottom, Les Stone/Sygma; illustration by Istvan Banyai.

MORE RUDY MATH **"Any white Democrat is going to peel off 20 percent of Giuliani's margin from the last election. There are white, Democratic districts littered all throughout Brooklyn and Queens. He's still very strong in white districts, but not like in 1993," a Brooklyn council member told *New York.***

TOKEN EFFORT "There have been six [hearings] so far. Kenneth Caruso has missed all of them. John Dyson came for 45 minutes of the first hearing in Manhattan and has not been seen since. The minimum you expect from someone on the MTA board is that they'll show up. It's their own hearings." — Gene Russianoff of the Straphangers Campaign, on the attendance of two of Mayor Giuliani's three MTA-board appointees at the board's hearings on the proposed November 1 fare increase to $1.50. Both Dyson and Caruso voted against the fare increase; Caruso says he plans to attend the next meeting.

PUTTING THE P.R. IN *PRESIDENT* **"The 'Trump for President' campaign was a calculated, well-thought-out plan to increase Donald's international exposure in order to sell books. To do that, [Random House] had to rely on the skills of some outside help. The Colin Powell P.R. blitz is awfully reminiscent, and it's the same publisher," a source close to Random House, publisher of Powell's *My American Journey,* told *New York.* The source says Trump was drafted as a candidate by a few vocal New Hampshire Republicans hired by the outside publicity advisers, and the move was coordinated to coincide with the release of his first book, *The Art of the Deal.***

WANTED FOR TREASON
ITZHAK RABIN & SHIMON PERES

Peace-process protesters gather in Jerusalem, 1993.

THE RABBI WHO SENTENCED YITZHAK RABIN TO DEATH

RABBI AVRAHAM HECHT SAYS HE NEVER decreed that it was morally right to kill Israeli Prime Minister Yitzhak Rabin. "I didn't say that *at all,*" the Brooklyn rabbi responds jovially, not seeming particularly incensed that somebody would think so. "All I said was that according to Jewish law, any one person—you can apply it to whoever you want—any one person who willfully, consciously, intentionally hands over human bodies or human property or the human wealth of the Jewish people to an alien people is guilty of the sin for which the penalty is death.

"And, according to Maimonides—you can quote me—it says very clearly, *if a man kills him, he has done a good deed.*"

He adds, cheerfully, "*I'm* not interested in assassinating him."

This might come as rather a surprise to the Congregation Sha'are Zion, the wealthy Flatbush synagogue where Hecht is chief rabbi, or at the Rabbinical Alliance of America, a national organization of 540 Orthodox rabbis, of which Hecht is president. Throughout New York's right-wing Jewish community—and in Israel—it is well understood that Hecht has issued the equivalent of a rabbinic *fatwa* against Rabin for making peace with Yasir Arafat.

The decree came June 19, in the basement chapel of a Manhattan synagogue during a meeting of the International Rabbinical Coalition for Israel, a 3,000-member international organization founded in 1993 to oppose the Mideast peace process. Hecht, a member of the IRC's eight-person American rabbinic steering committee, declared that surrendering any part of the biblical land of Israel is a violation of Jewish religious law, and so assassinating Rabin— "and all who assist him"—is not only permissible but necessary.

"People like to misquote," Hecht says in halfhearted defense, continuing to split theological hairs. "[The commandment] says, I 'shall not *murder*'; it doesn't say 'Thou shall not *kill.*' If it says 'shall not kill,' you can't go to war. And you can't slaughter chickens." Asked how he would feel if somebody did somehow get the idea to assassinate Rabin, Hecht sounds a little like he's talking about those chickens.

"I wouldn't feel," he says. "How do I feel when some other guy is killed I don't know or don't care for? That's how I feel."

On the other hand, Hecht says he "literally got sick" over the peace process. "And I'm getting sick all the time because it eats me up alive."

"Rabin is not a Jew any longer," the rabbi continues. "The man has done so much harm. I can't forgive him for that."

Hecht's is not the voice of a lone, crazy extremist, but that of one of a growing chorus of Jewish militants who have crossed the line of legitimate debate and dissent into calls for violence—and into violence itself. Since the peace process began, Israeli consul general Colette Avital has received death threats from Jewish extremists; Israel's ambassador to the U.S. was pelted with eggs at a New York synagogue; left-wing Israeli cabinet minister Shulamit Aloni was allegedly punched in the stomach while standing at the lectern at the New York Salute to Israel parade—by one of the event's organizers; and two unexploded bombs were found outside of Americans for Peace Now's office in Chelsea, which was also inundated with hate calls in August after the group took out an ad in the *Times* supporting the accords. "We have certainly reviewed our security procedures, but we are not by any means going to back away one inch from support of the peace process," says Gary Rubin, APN's director.

Israeli officials predict that the signing of stage two of the peace accord last week will only intensify discord in New York's Jewish community and increase the potential for violence. Hecht himself sees Israel on the precipice of a civil war. "What would trigger it? The first [West Bank Jewish settler] who is shot resisting being kicked out of his house—that's all it will take." Israeli settlers should shoot to kill Israeli soldiers the second they try to remove them from their homes, says Hecht. "I would blow their heads off."

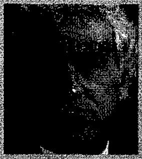
Rabbi Arthur Hertzberg, a humanities professor at New York University, says Hecht and his compatriots are no better than bloody-minded mullahs. "What you are dealing with is the Jewish version of Khomenism," he says. "The overwhelming majority of American Jews support the peace process. But these maniacs are crazy. They are inquisitors. In the fourteenth and fifteenth centuries, the Spanish Inquisition burned the bodies of Jews and heretics in order to save their souls, and they did it in good conscience. This kind of fanaticism can permit the greatest swinishness in good conscience."

Photograph by Remi Benali/Gamma-Liaison.

The Dark-Horse Derby

The recent presidential parries of Harlem-born Colin Powell and Manhattan-bred Steven Forbes confirm it: New York breeds mavericks. Usually with no political experience and completely impolitic demeanors, these maverick candidates have tended to define themselves by what they are not. And they have also tended to lose.

ALEX WILLIAMS

CANDIDATE	PLATFORM	RHETORIC	RETURNS
 Howard Stern, morning-radio host, best-selling author Libertarian for governor, 1994	Order suburban road construction only at night, pass the death penalty, then resign.	"It doesn't matter if you find me offensive. I'll get out of office before I can really screw anything up."	Dropped out before election, citing unwillingness to comply with mandatory income disclosure.
Tom Golisano, upstate multimillionaire Independence Fusion Party candidate for governor, 1994	Cut taxes and government regulation, wage Perot-style war on two-party system.	"The governor is a CEO. The basic functions are all the same. He has to bring together and orchestrate for the common good. But Mr. Pataki and Mr. Cuomo are politicians—not CEOs."	 Despite spending $10 million, took only 4 percent of the vote.
Ron Lauder, heir to the Estee Lauder cosmetics fortune Conservative for mayor, 1989	Add cops, create no new taxes, build prisons, restore the death penalty.	"I have a talent for running things. I'm a good manager, and what New York needs now is a good manager."	Despite spending $13 million, garnered only 9,521 votes.
Lew Lehrman, millionaire head of Rite-Aid pharmacy chain Republican-Conservative candidate for governor, 1982	Cut state income tax 40 percent, pass death penalty. 	"I am an outsider. I'm not part of the existing inside arrangements. I owe no public favors."	Despite spending then-record sums on television advertising, lost to Democrat Mario Cuomo, 48 percent to 51 percent.
Norman Mailer, brash journalist-novelist, and Jimmy Breslin, brash novelist-journalist Democrats for mayor and for City Council president, respectively, 1969	Secede from New York State and make the city the fifty-first state, construct a monorail around Manhattan.	"The last thing that New York can afford at this time is a politician thinking in normal politician's terms."—Breslin	Mailer received 5 percent in the Democratic primary; Breslin dropped out.
 William F. Buckley, editor of *The National Review*, host of *Firing Line* Conservative for mayor, 1965	Shrink bureaucracy, construct an elevated bicycle path on Second Avenue, encourage the poor to move.	Asked what he would do if he won, he responded, "Demand a recount."	Lost to Democrat Robert Wagner Sr. in 1965, taking 13.4 percent of the vote.
Gore Vidal, prickly novelist and essayist Democrat for Hudson Valley congressional seat, 1960 (also ran for Senate in California in 1982)	Abolish the presidency, establish a parliamentary system, dismantle the CIA and the Pentagon, and spend the money saved on education.	"The politicians are quite happy with the way things are. If you ran a country like the United States and were currently ripping it off, you certainly wouldn't want an educated citizenry."	Received 43 percent in House race, garnering more votes in his Republican district than any Democrat since 1910.

Photographs: top to bottom, Les Stone/Sygma; Frances M. Roberts; Adam Scull/Globe Photos; Diego Goldberg/Sygma; Kathy Banks/Sygma; Henry McGee/Globe Photos; Lisa Rose/Globe Photos.

Once one arrives at this sort of absolutist religious position, Hertzberg says, "Baruch Goldstein is right behind you."

Indeed, Goldstein, the Brooklyn-born doctor who slaughtered 29 Muslims as they worshiped in a Hebron mosque in February 1994 (and was then killed by worshipers), has become a martyr to some Jewish settlers and their supporters in America. "I think Goldstein is a great man, a holy man," Hecht says. "If I ever visit [Hebron], I'm going to visit his grave."

"And I assure you that after Rabin goes, I won't visit his," the rabbi adds, breaking into a hearty laugh.

ROBERT I. FRIEDMAN

Law

BAD BLOOD

"MY OFFICES ARE IN THE SO-CALLED Alliance Capital Building," the reedy, patrician voice of R. Palmer Baker Jr. says over the phone. "It *used* to be called Burlington House." As R. Palmer Baker Jr., attorney-at-law, prepares to talk about his most celebrated client, Daniel Ludwig, it makes sense to put things in historical perspective. And as Baker has been Ludwig's executor since Ludwig's death in Manhattan in 1992 at the age of 95, it makes most sense to do that talking in what was once the seat of his vast business empire, consisting of cattle ranches, hotel chains, salt mines, and supertankers.

At one point not so long ago, Daniel Ludwig was known as "the richest man in America"; his wealth was most recently estimated at $1.2 billion in 1991—this after he lost approximately $1 billion on an extravagant wood-pulp plant in the Amazon. At one point much longer ago, Daniel Ludwig was married to a woman named Gladys Jones Ludwig. Gladys Jones Ludwig gave birth to a daughter named Patricia Ludwig in Miami on October 6, 1936. Six months later—or, significantly, fifteen months after her daughter was conceived—Gladys sued her husband for divorce on the grounds of abandonment for more than a year. The question everyone would like to now know is, *how* much more than a year?

"I must tell you that Mr. Ludwig was never a man to do anything devious," Palmer Baker avows a week later, after pointing out a gold-framed black-and-white photograph of a young Mr. Ludwig, looking very much like Tommy Lee Jones, perched on the windowsill of his boss's Sixth Avenue former office, which Baker now occupies. "He was a very powerful businessman, but no one ever doubted his probity. My position is really pretty simple. He had every intention that his estate would go to cancer-research institutions, and it's my job to see that it goes there."

Daniel Ludwig in the Brazilian Amazon, 1979.

Patricia Ludwig, now 59 years old, is presumed by law to be the only child of the deceased billionaire. But Daniel Ludwig's executors and lawyers are fighting to dismiss her from the probate proceeding of the will, which bequeathed more than $50 million to six medical schools and research institutions. They say Ludwig never acknowledged Patricia as his daughter, citing a Raymond Chandler–esque letter they claim was written by Patricia's mother six months after Patricia's birth: "The family didn't know about it until it was all over and they think it's your baby," a desperate-sounding Gladys wrote. "D.K. dear, she is the sweetest little thing in the world and she has your name. . . . Please it isn't my fault if things had been different with us it never would have happened." And according to testimony made by Patricia's aunt, Katherine Jones, everyone in the family understood Patricia's father to be a sales rep named Frank Sullivan, who worked for Patricia's maternal grandfather until he disappeared in 1939. He is believed to have been killed when an automobile in which he was riding was struck by a train.

"A billionaire with trailer-park problems, that's what we call him around the firm," says Tom McCormack of Chadbourne & Parke, trial counsel for the Ludwig estate in the hearing currently before Judge Eve Preminger in surrogate's court. "He didn't want anything to do with the girl, and he went to great lengths to make sure he was not considered her father."

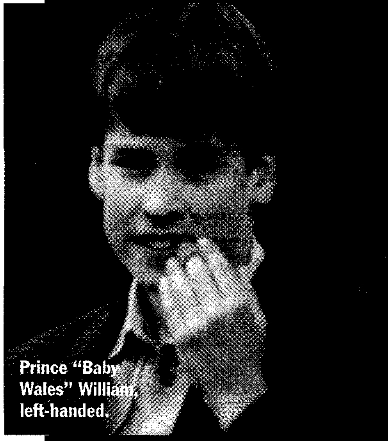
Including, after his ex-wife sued him for support in the seventies, leaving what he believed would be incontrovertible evidence that he was *not* the father of Patricia. In 1982, Ludwig had his blood drawn, tested, and put in frozen storage at the New York Blood Center. (The log comment reads, "Paternity—Last Will and Testament—Woodwork Case," as in people coming out of the woodwork to claim money after his death.) Ludwig repeated this procedure twice more in 1988, and his lawyers now claim that posthumous retesting and comparison

DEBATE

Dutch Rub Indian Givers

"The United States is a good citizen. We don't welsh on our debts."—President Bill Clinton, September 22

"There was never any intention to use [the term *welsh*] as an ethnic slur. . . . The president simply used this word to point out that we must not fail deliberately to meet . . . our debts."—White House press aide Ginny Terzano, September 22



Prince "Baby Wales" William, left-handed.

"It's outrageous that the President of the United States would use this slur in a statement he knows would be reported. . . . This sure is a left-handed apology: 'I apologize for using it, but it's O.K. because this is what it means.' "—Rees Lloyd, of a California-based Twm Sion Cati Welsh-American Legal Defense, Education, and Development Fund, the New York *Times*, September 24

"A 'left-handed compliment' really means '*no* compliment.' It means an insult. In general, left-handedness has had a negative connotation."—Dr. Sharlene McEvoy of Sinistral S.I.G., a left-hander special-interest group, to *New York*, September 26

Photographs: top, Jose Netto/Gamma-Liaison; bottom, Stephen Daniels/Globe Photos.

with Patricia's genetic makeup "absolutely" exclude Ludwig as her father.

Predictably, Patricia Ludwig and her lawyers see the intentions of Daniel Ludwig—a man who Steve Bollenbach, now the CFO of Disney, once described as "the meanest man I've ever worked for"—in a different light. They say Ludwig's price for agreeing to a divorce way back in 1937 (and for sending occasional checks when asked) was that Gladys, who later became paralyzed from the waist down, pretend the child had not been his. Moreover, Patricia's lawyers claim the testimony of Katherine Jones about the mysterious Frank Sullivan is not only contradicted by testimony made by Jones's own son but also tainted by the fact that Jones said she had hoped Ludwig would leave something in his will for her as a quid pro quo for testifying in his favor. They refute the accuracy of the blood tests, claiming paternity results are conclusive only when samples are tested at the same lab at the same time. "The original [Ludwig] scoring sheets are missing," says Guy Fairstein, Patricia Ludwig's lawyer and the brother of Manhattan sex-crimes prosecutor Linda Fairstein. "There's something going on, perhaps," Fairstein continues, the suggestion being that someone as big and powerful as Daniel Ludwig with an inexplicable interest in cancer research could conceivably jigger his own blood test.

Ludwig's attorneys have twice offered Patricia a small settlement, which she has refused. "She's in right to the end," says Palmer Baker. For her part, Patricia says that if she clears this hurdle, she will definitely contest the will. And when and if she does, she will use as evidence the very same steps Ludwig had so painstakingly taken to repudiate her. "We would be challenging on the ground of monomania," says Guy Fairstein. "The testimentary incapacity of an obsession that overtook him that he was not the father of this child."

"This is not a monetary issue for me," Patricia says from her home in Stamford, declining to say much else on the record. "Well, it is monetary, of course, because it involves a large estate, but it's also asserting my rights as a daughter, so this is making me stronger in some ways."

RUTH G. DAVIS

Show Buzz

At the Racquet & Tennis Club for a post-screening party of 'Showgirls.'

By Alex Williams
Photographed by Patrick McMullan

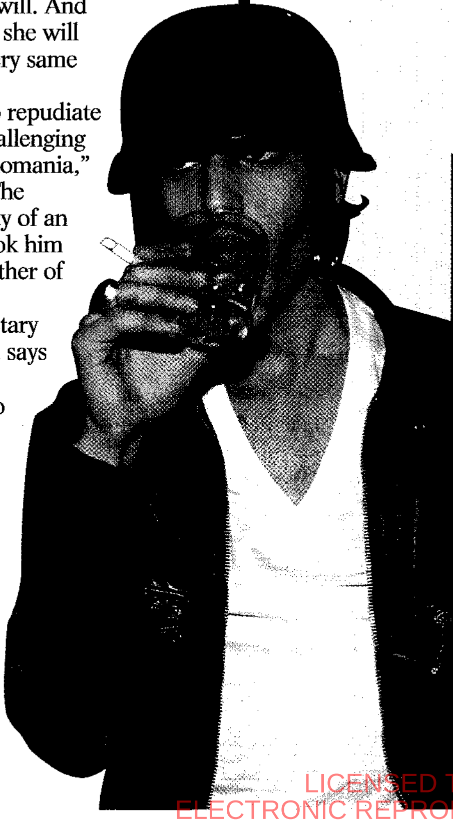
'NO ONE IS SHOT. NO one is killed. It was a very simple picture," says *Showgirls* producer Charles Evans, by way of explaining why his (and Paul Verhoeven's) nudie *All About Eve* isn't the real porno in Hollywood. "Everyone who leaves the theater, they want to go home and get screwed. Or the men want to."

Most of the East Siders wandering through these august confines seem to be in no hurry to get home to get screwed. They are simply laughing (see David Denby's review, page 78). Explains New York *Observer* sex columnist Candace Bushnell, "It has this big [NC-17] rating and it's *not* steamy." She shakes her head. "It's like you can't get off for $7.50."

It takes *Vanity Fair's* Bob Colacello to set the record straight. "I really don't consider this movie camp, and I'm something of an expert on camp, having worked for Andy Warhol for twelve years," he says. "Camp implies some subtlety, some humor, some wit."

At the *Showgirls* party, Christy Scott, Candace Bushnell, Laurie Durning, and Sussannah Wykman camp it up with producer Charles Evans (top); Natasha Gregson Wagner (Natalie Wood's daughter) pauses with Josh Evans (Ali McGraw's son).

At the party for Kristen McMenamy at the downtown Barneys, Bonnie and Gene Pressman sandwich designer Azzedine Alaia.



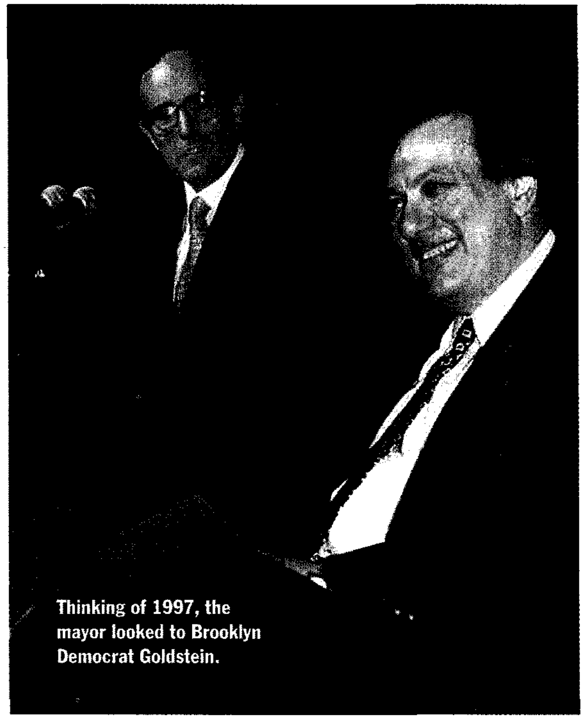
At James Goodale's home to celebrate Ben Bradlee's *A Good Life*, Bradlee chats with Judge Kimba Wood, John Gregory Dunne, and Joan Didion. At the Ribbon benefit at El Flamingo, model-actor Johnny Zander wears a motorcycle helmet indoors.

THE CITY POLITIC **MICHAEL TOMASKY**

Rudy's Report Card

Leon Goldstein, the mayor's choice for schools chancellor, gets a D. Giuliani's search process rates an F. No wonder the schools don't work.

POOR LEON GOLDSTEIN. HE JUST NEVER FIGURED OUT how and when to tell a lie, a skill indispensable to high political achievement. In a performance worthy of a Clinton nominee, Goldstein—the ultimate kiss-your-sister candidate for schools chancellor—was caught telling piddling falsehoods on such matters as his age, his matrimonial history, his medical condition, and whether he deserved the honorific "Dr." in front of the name that has in a matter of days been reduced to a punch line. One wonders, even with the generational odds somewhat against it, whether the man ever inhaled, and whether he did so strictly outside the three-mile territorial limit, so easily reachable by a chartered skiff launched from the private beach at the oceanfront community college over which he presides.



Thinking of 1997, the mayor looked to Brooklyn Democrat Goldstein.

To paraphrase one of our master liars, deadlines are stubborn things, but as this went to press, there remained a chance that Goldstein might still land the job, even after the *Times* delved last Wednesday into his, ah, embellished academic record. (If you missed it: His résumé had trumpeted work toward a doctorate at NYU, but he had never enrolled in a Ph.D. program.) However things turn out, we can draw three lessons from this mad process.

Lesson 1: *A process that drives away the best candidates is disastrously out of whack.* The seven-member board interviewed quite a few people who had ample qualifications to be schools chancellor. But because of either Mayor Giuliani's intransigence or the rancid atmosphere pervading the search, many of them are gone. Anthony Alvarado, superintendent of Manhattan's District 2, is widely acknowledged as an innovator but couldn't cut it this time because of a past financial scandal that, it can reasonably be argued, was not so heinous that it should still be held against him. Bernard Gifford, an educator and businessman, met about 90 percent of the mayor's conditions, but for Rudy, 90 percent isn't anywhere near enough. And who now doesn't wish that Richard Ravitch had just taken the job? Ravitch was the mayor's first choice, but such is the general regard for the man that even Giuliani's implacable enemies were willing to entertain the idea, conceding that he would not have been, in the words of one, "the world's craziest candidate."

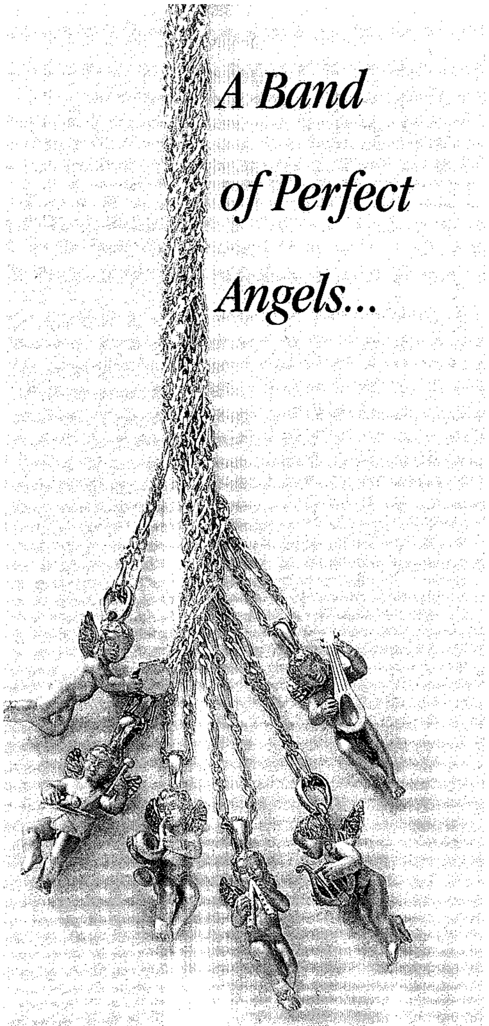
But best of all, perhaps, was Rudy Crew, now of Tacoma, Washington, a man who offered a little something for everyone. Crew is an absolute standards freak—he's associated with the Efficacy Institute, which holds that intelligence is a social rather than a genetic product and that therefore, almost any child is capable of learning almost anything, which translates into far more kids taking calculus and such. He's black, which counts for something politically. And finally, he's full of the kind of energy and charisma the post cries out for. He had a terrific interview, according to one source, and impressed board members of every ideological stripe: "They all look at him and say, 'This guy's too good to be true—somebody must be pushing him.' " No New Yorker of significance was, unfortunately, and Crew, citing obligations to Tacoma, took his name out two weeks ago.

Lesson 2: *No good can come of a Republican mayor trying to play Brooklyn Democratic politics.* Goldstein, despite journalistic shorthand, is less the mayor's choice than the Brooklyn borough president's. "This is Howie Golden's play," a Brooklyn pol says. In fact, this is at least the third time the Brooklyn Democratic machine has tried to hoist Goldstein into the chancellorship—he made the semi-short lists in 1983 and 1987, but was never a serious contender.

This year, however, Golden seen 'is opportunity and 'e took it. Golden and Giuliani have not been particularly close, but Golden was slow to endorse David Dinkins against Rudy in 1993; later, when the city's top environmental post opened up, Rudy named Golden aide Marilyn Gelber to fill it. Golden, a source says, began promoting Goldstein back in the spring, as soon as Ramon Cortines announced he was leaving. After Richard Ravitch begged off, Giuliani settled on Goldstein because he no doubt figured that the Board of Education votes were in the bag. To be named chancellor, a candidate needs a simple majority of four; any Giuliani candidate would have three votes—the mayor's two appointees plus the Staten Island representative—and Rudy clearly figured that Golden's appointee to the board, Bill Thompson, would accept his benefactor's prompting and provide vote four. And in return for Rudy's support, perhaps, Golden would buck party lines and endorse Giuliani in 1997.

But something else was tugging Thompson from the other direction. Thompson is black, and among Brooklyn's many black elected officials, support for Goldstein, on both substantive and political grounds, was far from unanimous. Goldstein had written a City University report that recommended deep cuts to largely minority campuses. An odd but prominently played *Daily News* piece two weekends ago proclaimed that black Brooklyn pols were going to rally to Goldstein—but

Photograph by Spencer Burnett/NY *Post*.



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didn't name a single name.

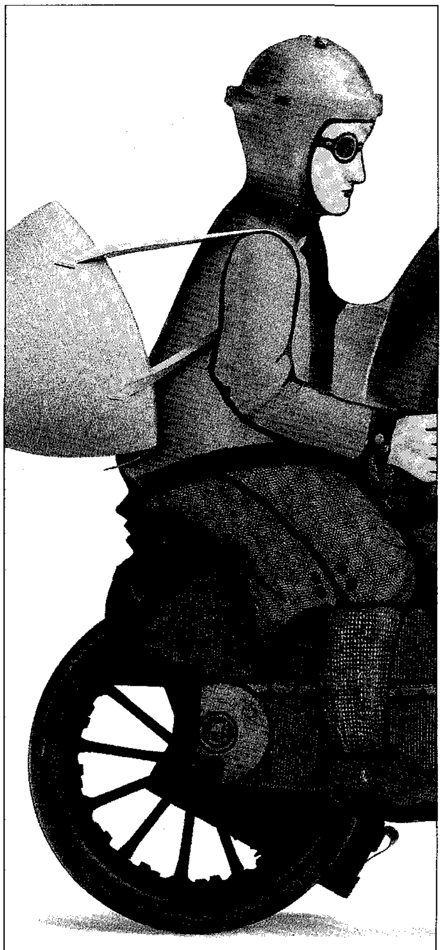
"I hold the record for City Hall rallies," says Al Sharpton, "and I never got a page-2 story on a rally." Some black support for Goldstein emerged over the next few days, but whether Thompson could make enough people comfortable with Goldstein, and thus satisfy both Golden and black officialdom, remained to be seen at press time. Giuliani's not very good at local Republican politics, let alone the more rebarbative and historically tangled Democratic version.

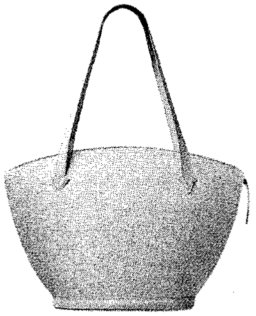
Lesson 3: *The United Federation of Teachers should not have any role in a chancellor search.* Ed Koch recalls that in the late seventies, when the chancellorship came open for the first time during his twelve-year mayoralty, then–UFT chief Albert Shanker came to him and told him the union "will pick the chancellor." It didn't; Koch and allies lined up the fourth vote for their man. But the impulse has not diminished.

This year, Robert "Bud" Spillane, a well-regarded candidate from Fairfax County, Virginia, is one of the three finalists. Spillane has the most experience of the three, but because he has backed a merit-raise system for Fairfax teachers, the UFT will stop at nothing to keep him from getting the New York job. Kathryn Davis, who heads the Fairfax Education Association, a local "union" (in right-to-work Virginia, they don't trouble themselves with collective bargaining and such) representing 6,000 teachers, says her organization was at odds with Spillane over that and other matters, but she nevertheless acknowledges that Spillane has maintained high standards in an increasingly heterogeneous district. "I feel like you always know where you stand with him," Davis says. "He's not going to hide the way he feels." A quality we could use.

The UFT doesn't have the power to make a chancellor, but it probably can break one. The concordat between Giuliani and UFT head Sandra Feldman—and with the city and the union right now in the middle of contract negotiations—will make any UFT meddling in the search inevitably pro-Rudy and intensely self-interested, further politicizing a process that's supposed to be about finding the best person.

The best person Leon Goldstein isn't. It's telling that in his previous tries, he never got close to the top of the list. But this time, a mayor desperate for a candidate he could control was willing to foist on 1 million children a person who, as board president Carol Gresser noted, has "absolutely no experience as a primary or secondary educator." The entire exercise has been a lesson in how not to choose a chancellor. ■





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THE BOTTOM LINE JAMES J. CRAMER

Bargain Basement

As the big retailers cut prices, by all means go shopping—but not for their stocks.

MY FATHER IS IN THE BUSINESS OF SELLING PAPER bags and boxes, and recently, while romping in the basement of his office, my 4-year-old daughter knocked over a dust-encrusted carton of invoices from 1984. As I picked up the yellowed copies, I asked my dad whether any of the stores that were billed, mostly mom-and-pop apparel stores and gift shops, were still good paying customers. An hour and about a thousand invoices later, we couldn't find any. Every single one had gone out of business. This despite a period that marked the longest economic expansion in America's history.

"What happened to this guy?" I asked my father about one merchant, who cropped up as a repeat buyer of 15x10x2 flip-tops (shirt boxes, to the non-cognoscenti). "He shut his doors the day Sam's Wholesale Club opened down the block," he said. "They were selling the same shirts he carried for $2 less than he paid the mill for them wholesale." Others had similar obits—death by the Limited, by Today's Man, by Toys 'R' Us.

As they went about crushing my dad's customers, these national-chain category killers—as Wall Street non-euphemistically calls them—became tremendous wealth creators. In fact, four out of the top-ten-performing stocks of the eighties were retailers, led by the Limited, which rose an astounding 7,000 percent, and followed by Gap and Wal-Mart, which increased by 4,642 and 4,272 percent, respectively.

But what a difference a decade makes. These days, hardly a week goes by without a national retailing outfit going under, or rumored to be close to filing for Chapter 11 bankruptcy protection. Caldor, Bradlees, the Broadway, and Edison Brothers have made headlines over credit problems, while a whole mall's worth of retailers grimly bump along the stock exchange's 52-week-low list, searching for a bottom. This is extraordinary, considering that we're in maybe the greatest bull market of all time.

What brought down these national retailers? And are any worth betting on as comeback stocks, able to regain the luster of the previous decade?

In a word, no. Look, I'm an absolutist, known in my business to despise the equivocators. I'm paid big bucks to be right about stock trends, and I'm sharing with you my game plan, which includes holding "short" positions—betting on a stock price to decline—on many more retailers than I'm "long" on. Here's why: For most of the past ten years, stores like the Limited and the Gap had easy pickings: They competed for the clientele of my father's one-to-four-store chains. Now almost all of these little guys have been wiped out, victims of high-tech point-of-sale systems, centralized distribution, and, most important, lower cost of goods sold because the giants could cut great deals with manufacturers—victims, in other words, of efficient capitalism.

With the process of annihilation complete—symbolized by Wal-Mart's recent admission to all 50 states—and with the proliferation of malls out of control, big chain retailers now face only one another as competitors. The result is a carnage uglier than anyone could have anticipated. A couple of trends are coalescing that threaten to make the retailing industry look like aircraft manufacturing. In other words, maybe the day is coming when there will be only three players in each category—discount, hard goods, and soft goods. During the coming consolidation nightmare, nobody will make money owning these stocks.

Take the apparel industry. There was a time when women dressed differently from one another. Women in their forties had their stores; girls in their teens had theirs. Another whole set of stores existed just to provide executive work clothes for the office. Then came the Gap, and the great tasteful democratization of the women's look. I defy you to go into any of those now-generic women's-apparel stores that line the innards of a mall and give me its raison d'être: Fashion Bug, Marianne, Merry-Go-Round—these sound like Studebaker, Packard, and Pierce Arrow to me. Even the Limited, the great eighties powerhouse, plans next month to split into two different companies. But the newly bifurcated Limited feels like a shuffling of the deck chairs, if not on the *Titanic*—CEO Leslie Wexner's better than that—at least on the *Queen Mary*, which, last time I looked, wasn't going anywhere. In fact, the only women's-apparel business that's flourishing is the accessory business, as women fight to differentiate their looks at the quirk-permissible margins. No wonder Sunglass Hut is the only retailer whose stock price is making big gains this year:

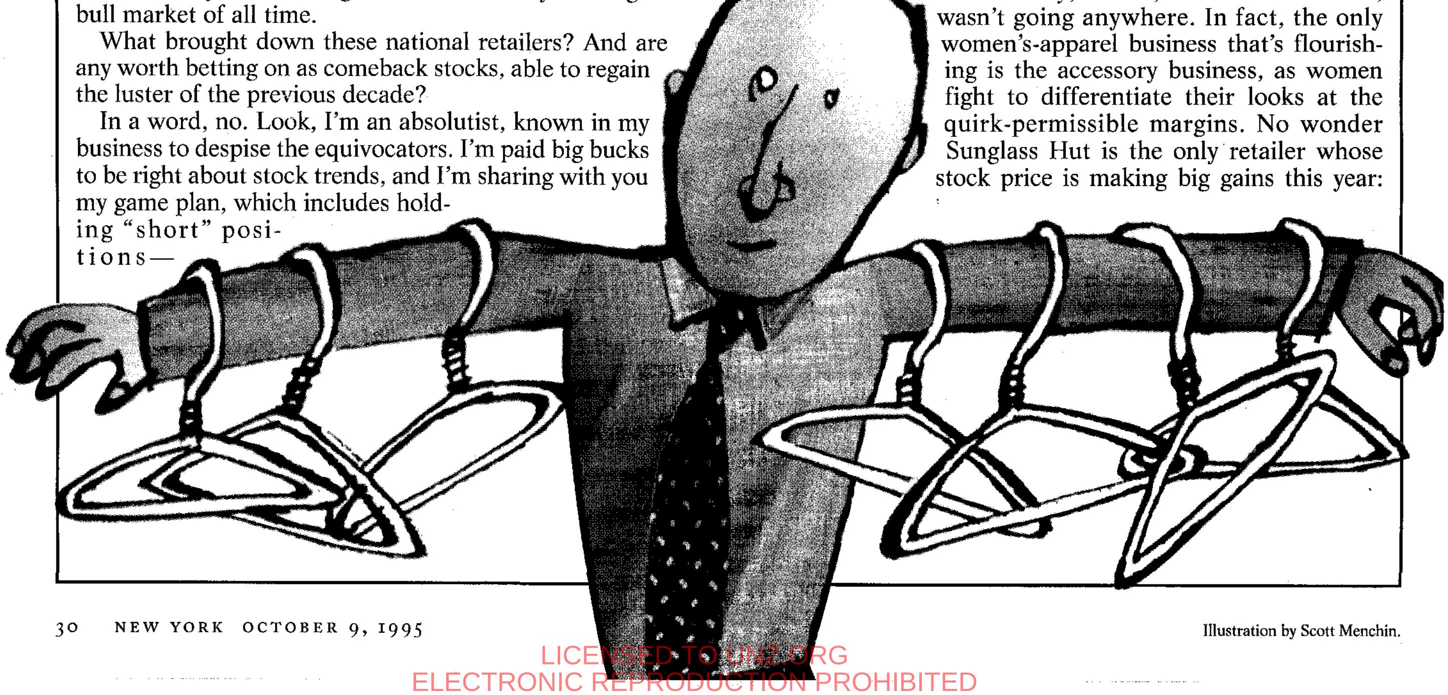
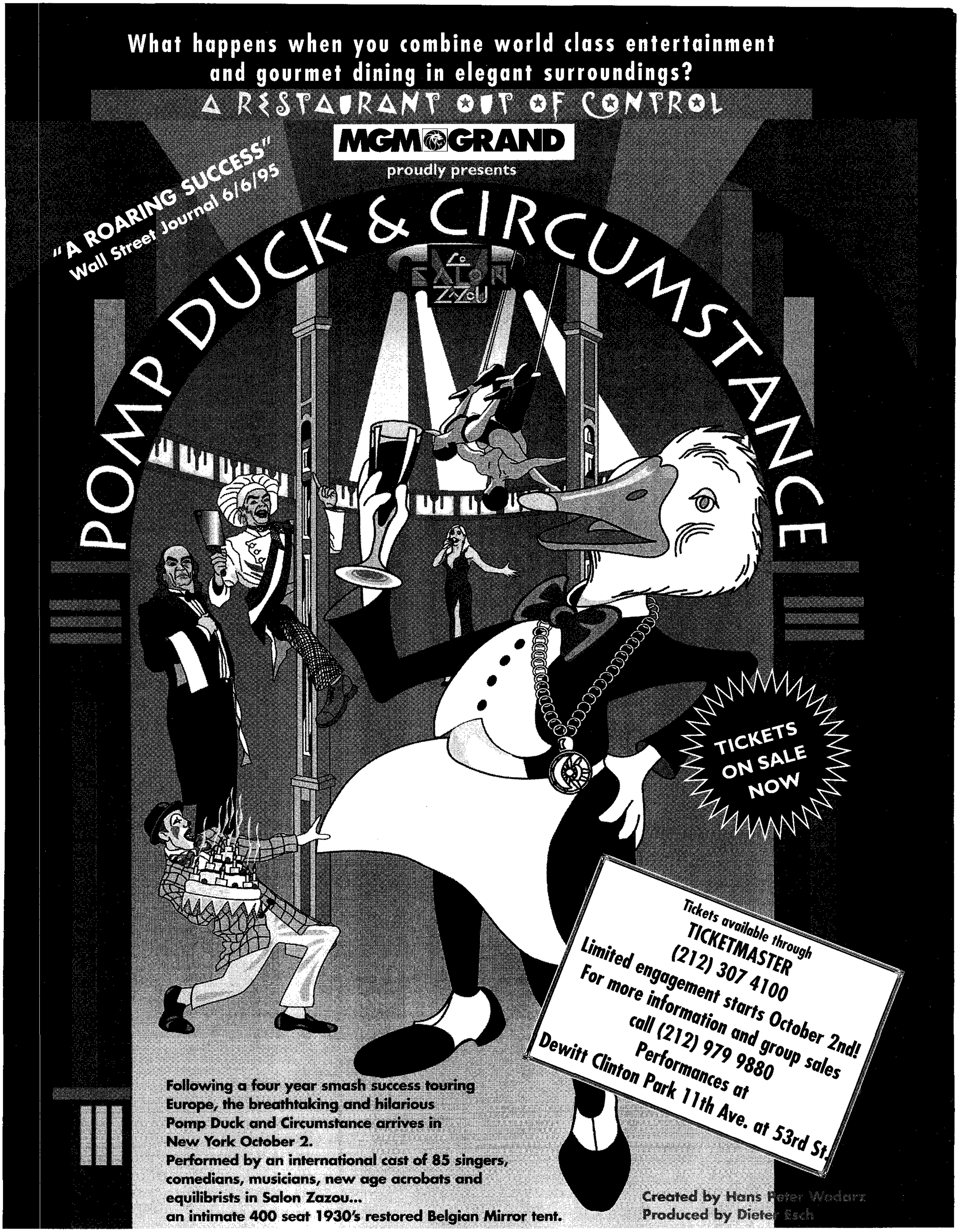


Illustration by Scott Menchin.



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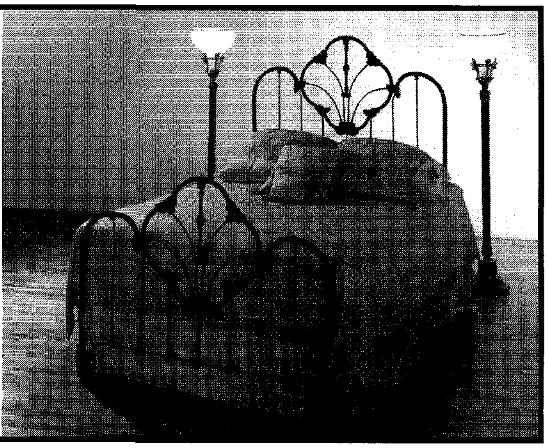


THE BOTTOM LINE

These days, sunglasses are about the only way women of the great middle class can tell themselves apart.

As bad as the women's business is, the men's is worse. Now that Casual Friday has turned into Casual Every Day at more and more firms, the men's-suit business is dying. Here Hilfiger is the only publicly held company that continues to show earnings and stock-price growth, in part because Tommy is still in the ramp-up phase, carving out swaths of dedicated real estate in the large department stores and feasting off licensing deals in jeans, perfume, and underwear.

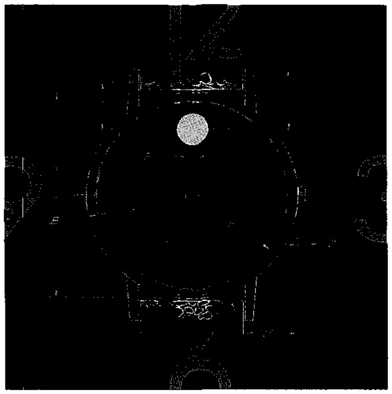
What about the perpetrator of all this, the Gap? Until the imitators jammed the malls with Gap-like looks, Gap was one of the greatest stocks ever. The stores remain the gold standard, but each recent month, Gap has posted undistinguished sales: As of this writing, I'm short 35,000 shares, and it feels pretty good, as another unexciting quarter seems probable. It's tough to be the Gap when everyone else is "Gap Too."

Actually, the only winner from this whole casualwear revolution is the department store, particularly Federated—the only retailer I wouldn't think of shorting. It's the revenge of the anchor tenants. The Bloomies and Macy's are going great guns in apparel, in part because men need help trying to figure out what casualwear is and isn't, and in part because whole new wardrobes have to be bought. Guys can't just walk in and be issued a blue-suit uniform anymore, yet neither are jeans and a T-shirt acceptable at most offices on dress-down days; it's gotten complicated. As the typical non-anchor-mall-store employee is a high-school part-timer, it's a delight to speak to a full-time salesperson at a department store who knows how to shift wardrobes into something casual but not garagewear. Federated's got another advantage. Now that it has gobbled up Macy's and the Broadway, it can take a page out of Wal-Mart's book, commanding much greater discounts from the big clothing mills, and be next-to-unbeatable on price.

Notice, though, I didn't say I *own* Federated shares. That's because of another overnight pestilence, the massive proliferation of outlet stores and malls. I remember only a few short years ago ripping a pair of Wranglers in half during a tug-of-war with some gutsy opponent in the $5 box at Vanity Fair's lone outlet mall in Reading, Pennsylvania. The outlet was miles from the nearest full-pricer, and the trek was like a field trip.

These days, outlet malls stand within miles of the on-price merchants, with

THE ART OF PERFORMANCE: THE MAKING OF A LEGENDARY CLASSIC.



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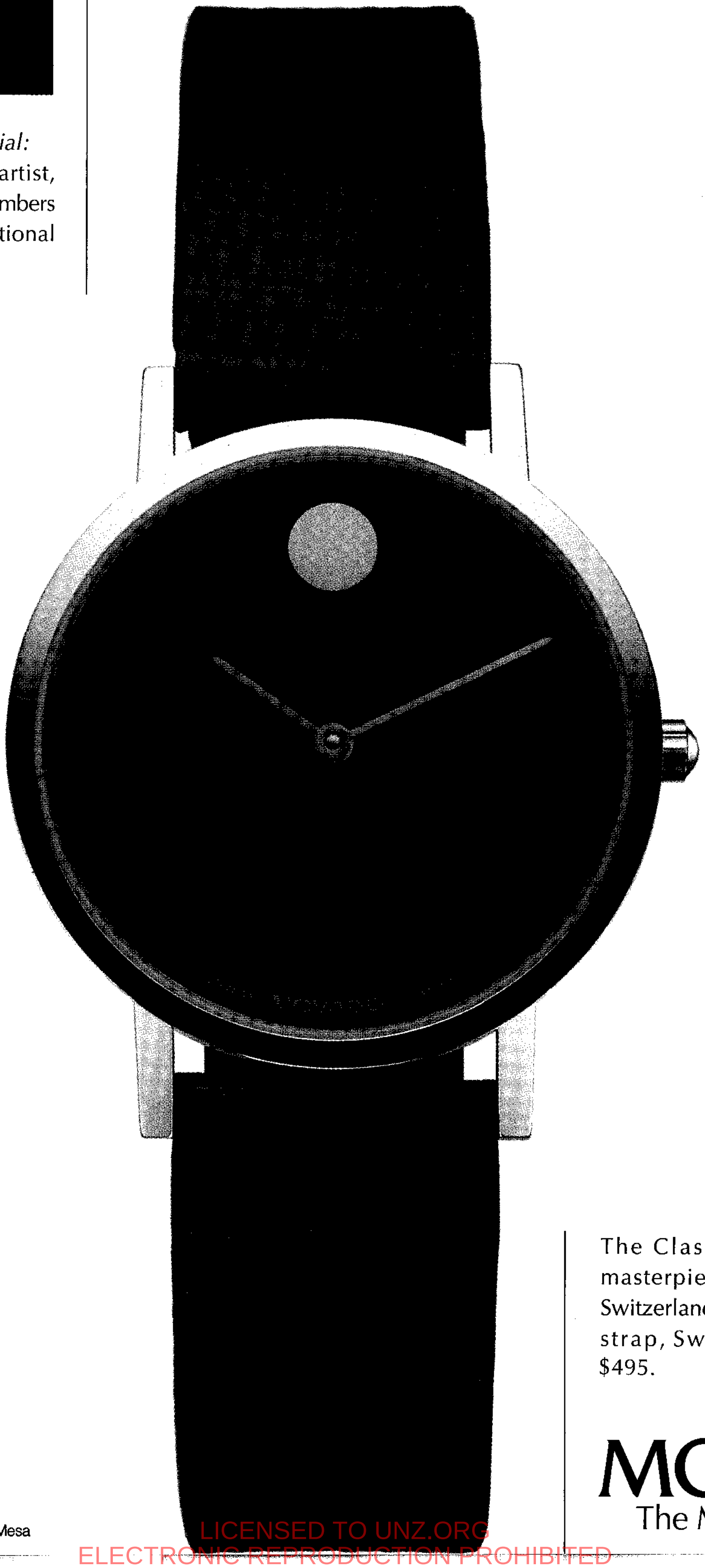

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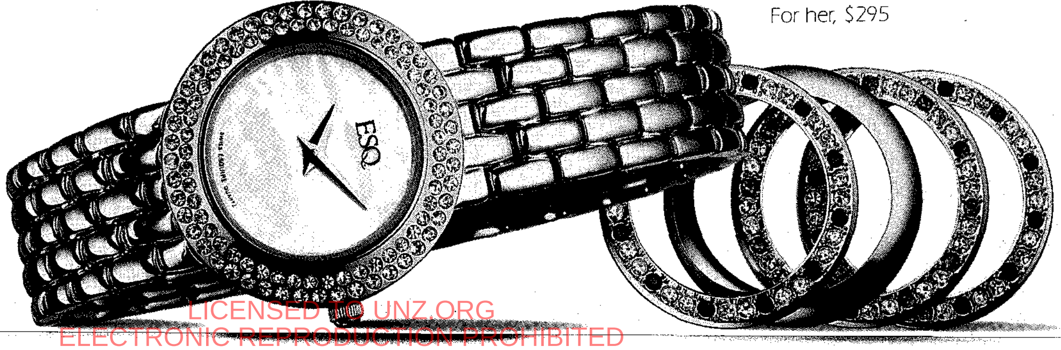

enough amenities and atmosphere to make you never want to pay full price again (and Gap, smartly, has launched its own outlet store, Old Navy). Most of these new mall developers have raised millions on Wall Street in recent years, and are still expanding. Oddly, the biggest casualties of the off-price outlets are the off-price apparel discounters, namely Filene's Basement, Loehmann's, Marshall's, and TJX, which includes Hit or Miss and T. J. Maxx. Boxed in by big discounts from the department stores and well-polished outlet stores, the old pipe-rack off-price look may be headed for extinction.

The most cutthroat end of retailing, general discounting, has just undergone a massive surrender. It took only a few dozen Wal-Marts in the Northeast to help sink Caldor, Jamesway, Ames, and Bradlees. All limp along or will try to hobble forward as retrenched variety stores, but by the time Wal-Mart is through opening stores, I smell F. W. Woolworth here. If Kmart's new team doesn't get it together, even its survival could be questionable.

The hard-goods category looks like the Sunken Road after Antietam. Silo just went belly-up, and Best Buy keeps hinting that its competition, Circuit City and Tandy's Incredible Universe, will keep hurting margins. Not even a new digital videodisc standard will save these guys.

So who are the long-term winners? Wal-Mart is here to stay. So is Home Depot, which makes more money off the float—the money it takes in from customers before it pays the suppliers—than most mom-and-pop hardware stores make selling merchandise. And don't count out the big old department stores: May Company, Federated, and Sears. They've all been revamping and spending during this period to stay competitive. Ironically, Sears is enjoying the best sales of them all, with excellent gains in, of all places, apparel. But these stores are competing so intensely on price that one wonders whether they can ever achieve great growth again.

Until you start seeing malls being bulldozed, and you read about a dozen more large Chapter 11 filings, the overcapacity—which came from national retailers imagining their growth would never end—will squelch any opportunity to invest in this group for years. Enjoy the bottom-fishing at the mall, then, but don't trawl for bargains on the stock exchange.

James J. Cramer is a money manager. Of the companies mentioned in this article, he holds substantial short positions in Wal-Mart, Gap, Filene's, Best Buy, and Kmart. He owns shares of Sunglass Hut. ■

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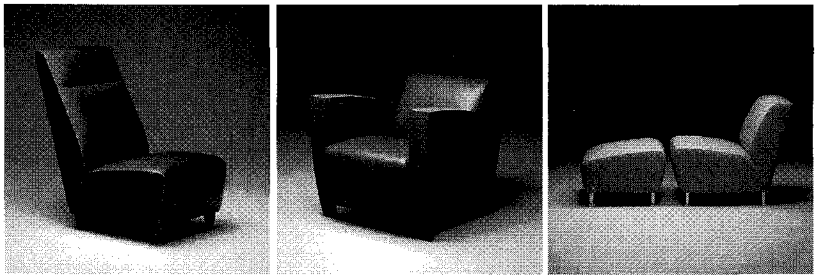

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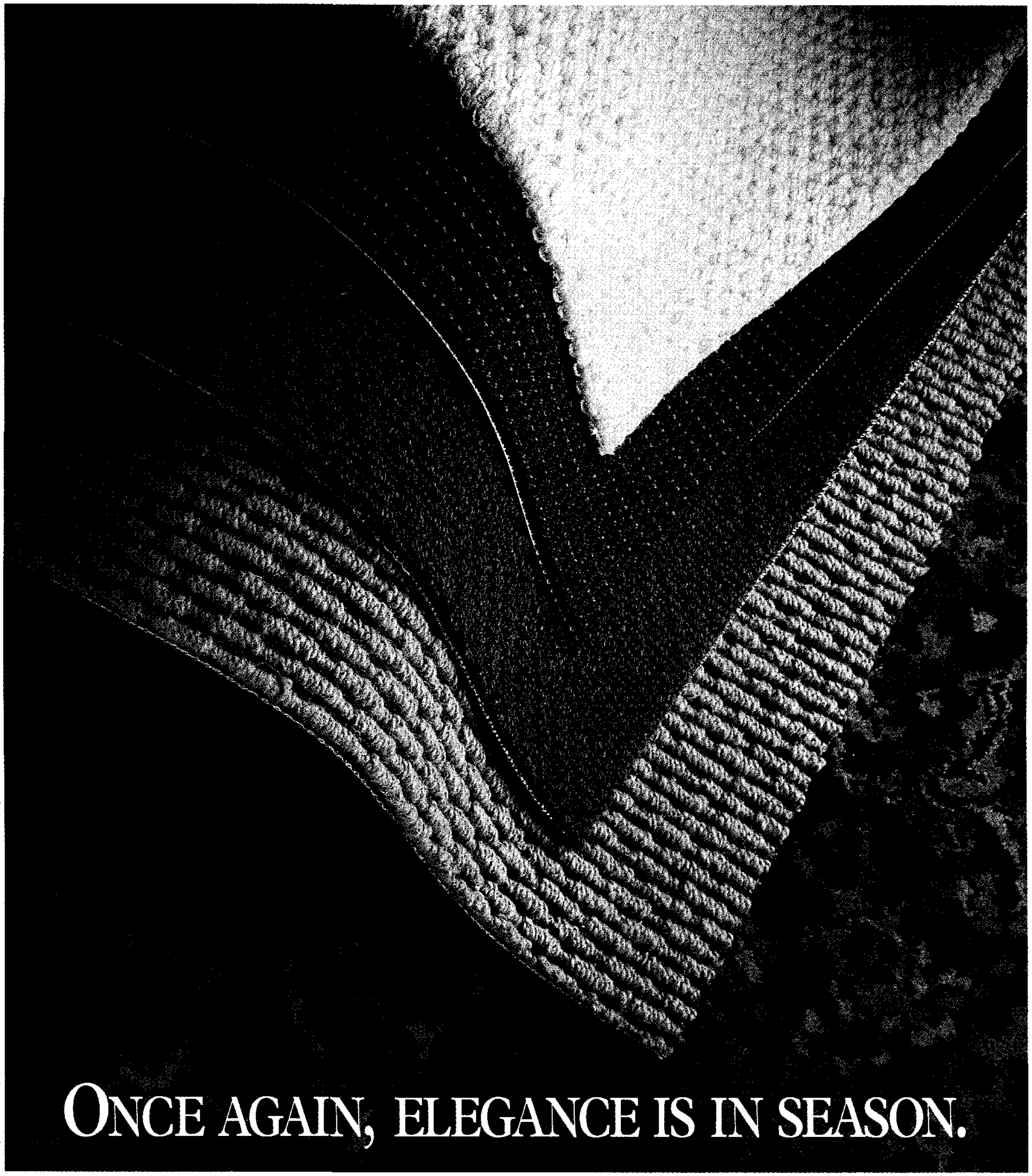

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FROM BAUHAUS BACK TO OUR HOUSE

This shaft in the middle of a Fifth Avenue penthouse lets the sun shine in through a retractable skylight.

Produced by Jordan Schaps

Todd Eberle

To be young and a New York architect in the nineties isn't easy. The commercial market is soft. Government projects are a political and financial purgatory. And an ever-growing array of other professionals—builders, project managers, engineers, even interior designers—is

(continued on page 58)

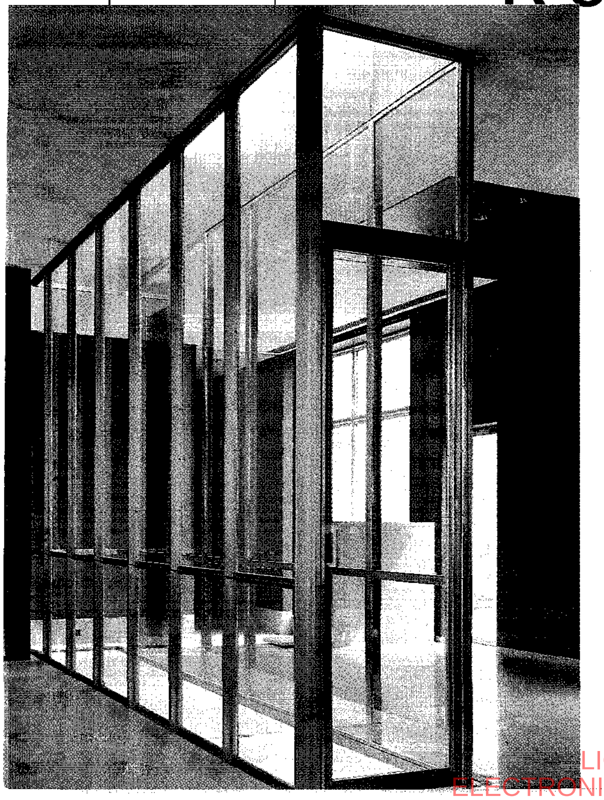
An entire wall of the living room is lined with glass doors, and sun pours in from the north. The seventies "Diesis" couch was made by B & B Italia.

Stucco tinted blue-black plays up the light and the breathtaking views. A low partition of French limestone separates the foyer from the dining room without cutting off light from the windows.

The open-air "sun court" is equipped with a drain for rain or snow; a hole in the roof has never been so desirable.

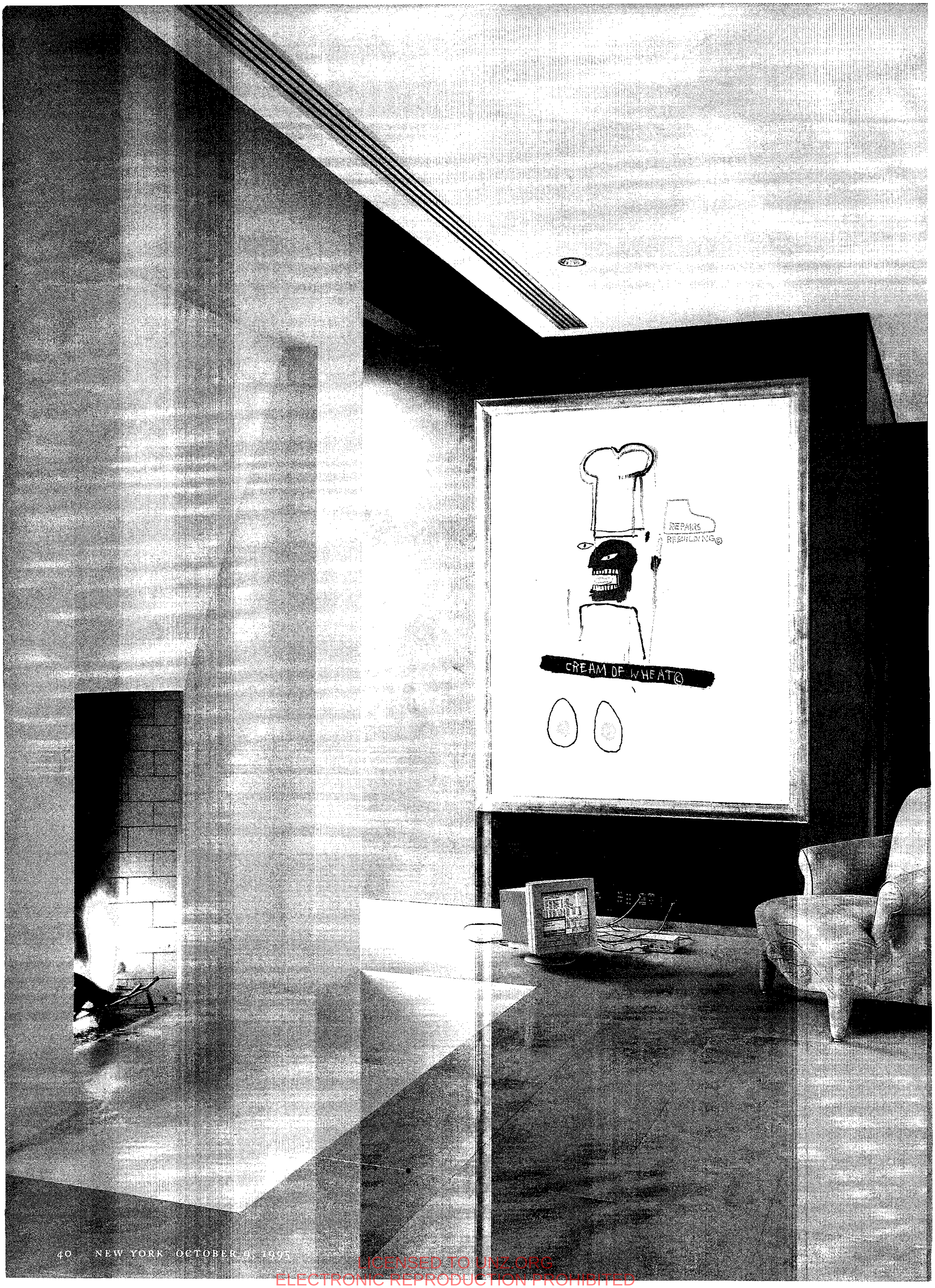
Rooms at the Top

JANET FINK AND MARWAN AL-SAYE



Architect Janet Fink calls this commission "a gift"; the owner of the two-bedroom penthouse on Fifth Avenue is a former Vassar classmate of her partner, Marwan Al-Sayed. From the start, it was clear that this sixteenth-floor co-op had possibilities. Punching through the roof, Fink and Al-Sayed gave the trader more air and sky, two of the city's most valuable commodities. The resulting "sun court" is the centerpiece of the

Photographed by Todd Eberle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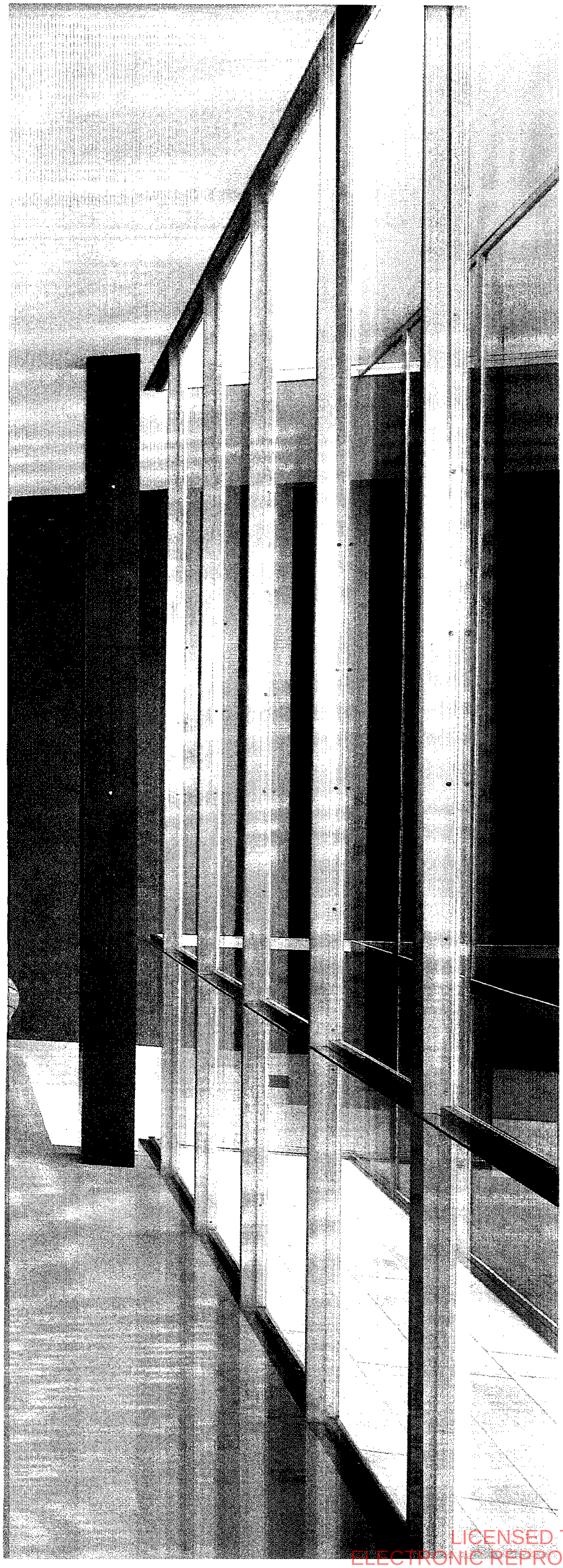
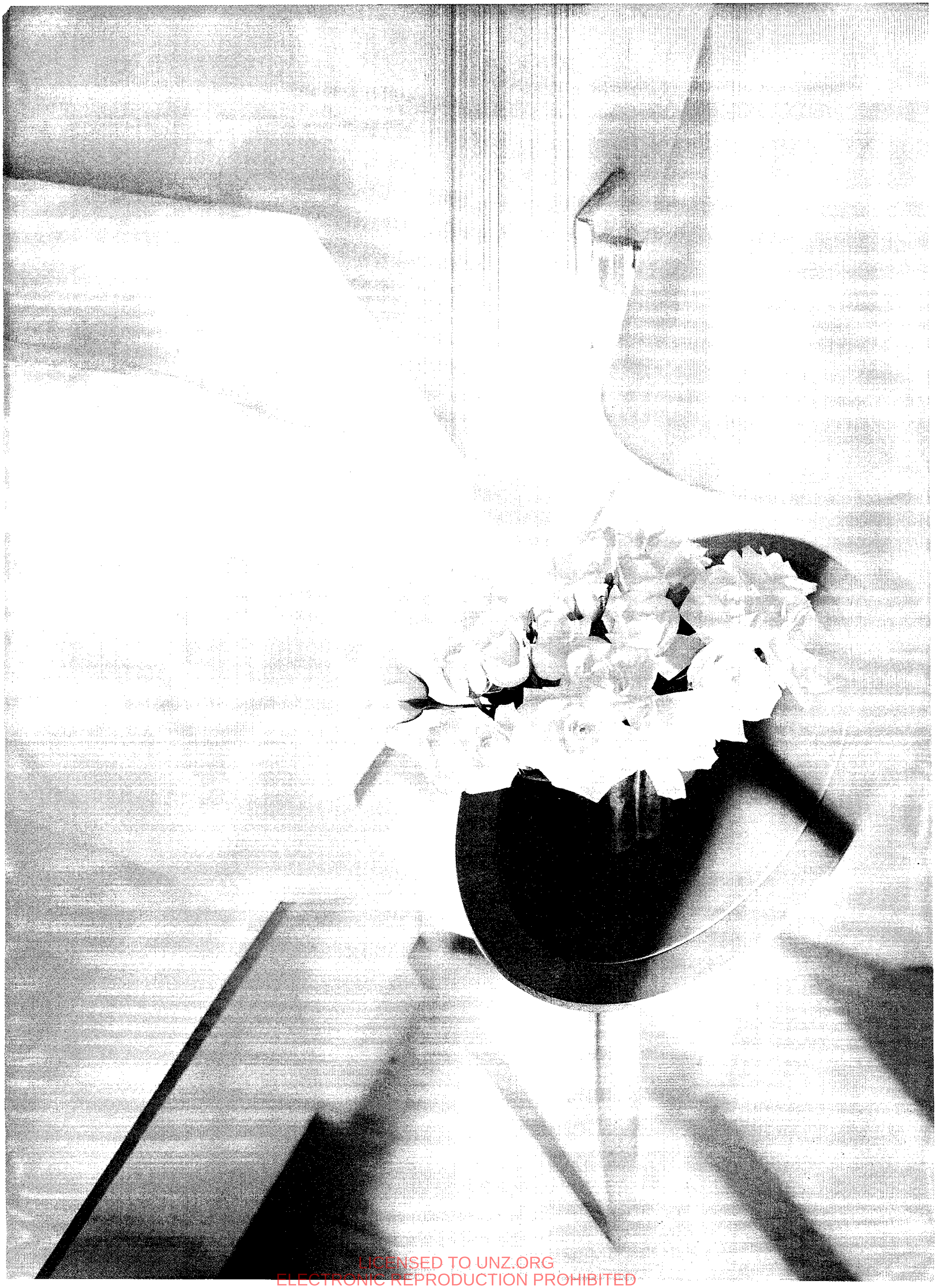


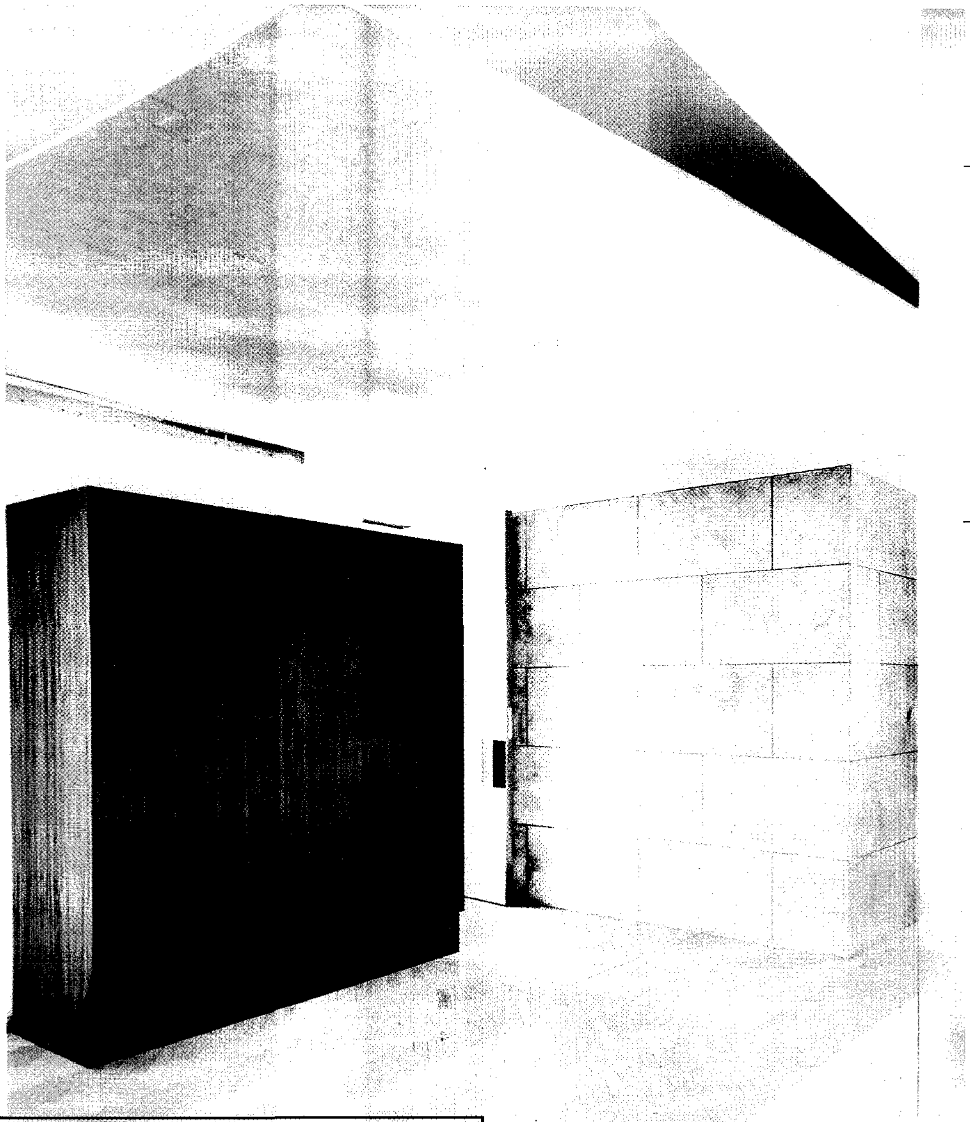
The client likes to nap between five and seven in the evening, drawing this cotton-and-silk-taffeta blackout curtain around the bed. Still, a Reuters terminal occupies a place of honor in his inner sanctum.

apartment—a sculpture-cum-partition between living and dining areas. A skylight can be retracted for a ringside view of nature taking its course; it rains and snows directly into the box. Open the door, and fresh air floods the apartment. The Landmarks Preservation Commission also allowed the architects to replace several conventional windows with pivoting glass doors. What was once a clump of small rooms is now a loftlike, James Bond–at-the–*fin de siècle* space, opening up to wide terraces on three sides.

The limestone used in the minimalist fireplace comes from Nîmes; the client frequently vacations in the Loire Valley, where the stone has been used extensively. The Jean-Michel Basquiat painting has sentimental value; one of the first conversations the client had with his girlfriend was about Basquiat, and they later bought this painting in Switzerland.

Guy Aroch





A wooden canopy overlaid with platinum leaf is suspended from the foyer ceiling—"a giant potato chip," says Gluckman; it draws attention to windows nearby. A dyed-rosewood closet acts as a wall—furniture as architecture.

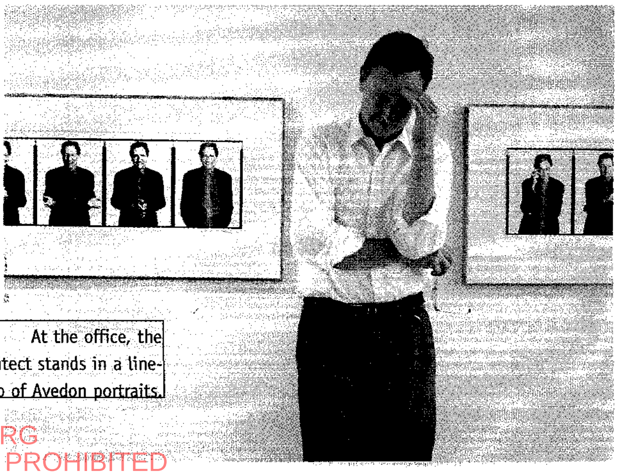
In the master bedroom, the headboard is built into the wall, blurring the line between architecture and furniture; both have been upholstered with panels of goatskin to create a soft, sensuous surface. Gluckman designed the lacewood bed and the nightstands—"his" (shown) balances delicately on one leg; "hers" has a square base.

Bright Light, Big City

RICHARD GLUCKMAN

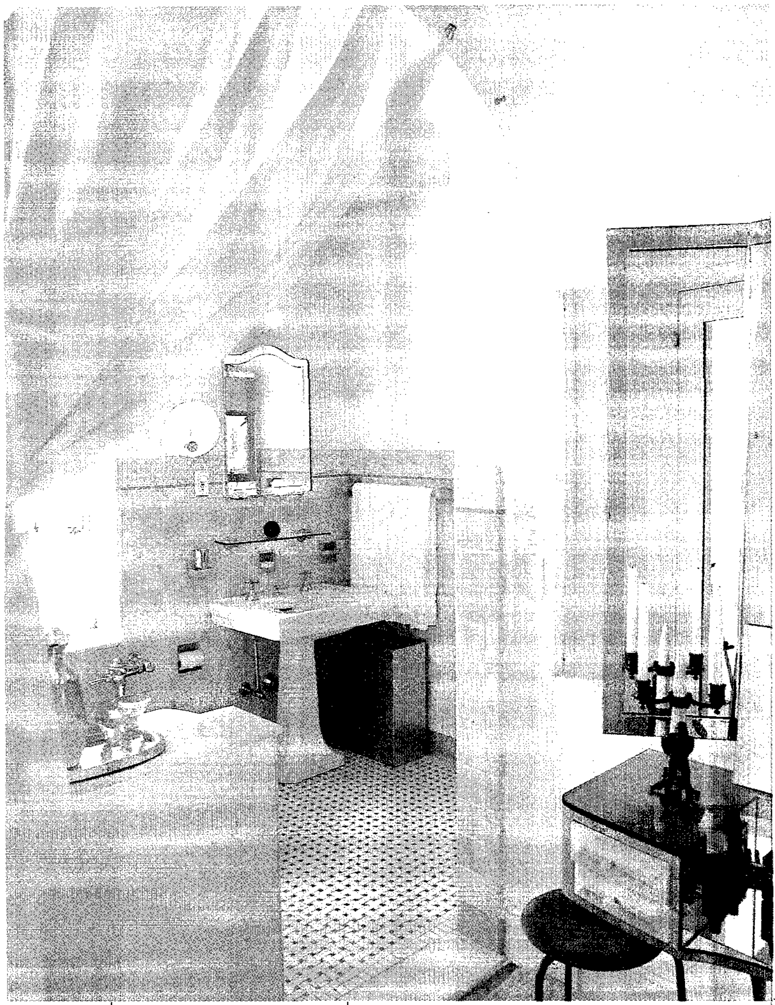
Richard Gluckman has built a big reputation on his pared-down aesthetic. Known as the art world's architect, he designed the Dia Center for the Arts and Pittsburgh's Andy Warhol Museum; two weeks ago, the Whitney Museum announced that he had been chosen to renovate the original Marcel Breuer interior and design an expansion to the south. At this two-bedroom co-op in the San Remo,

Photographed by Michael Mundy



At the office, the architect stands in a lineup of Avedon portraits.

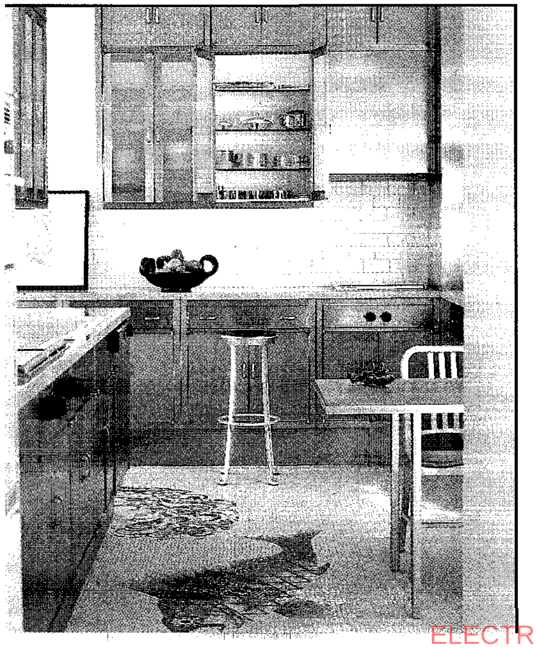
Photograph: bottom right, Guy Aroch.



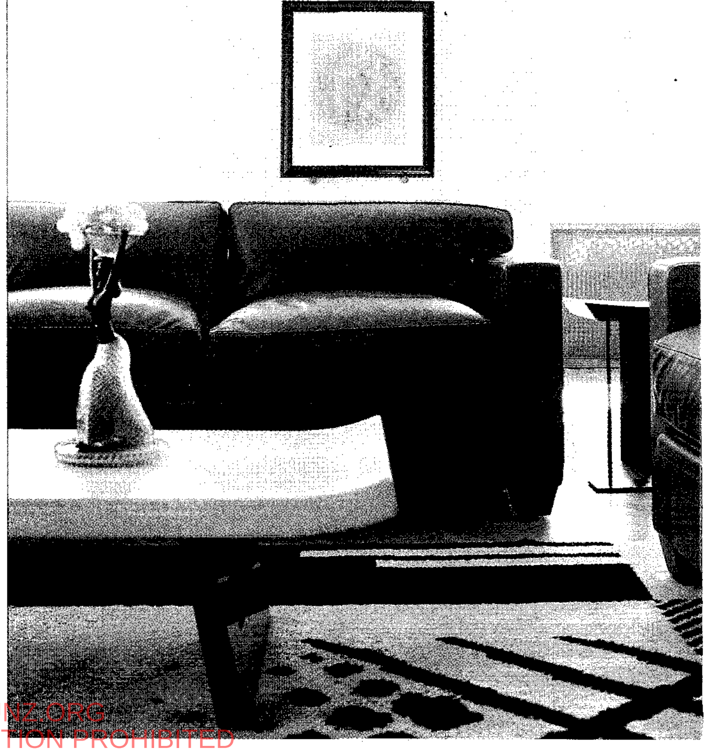
The fixtures and the tile are original to the bathroom, one of the few in the building to escape the fate of redecoration. Gluckman contributed the onyx sills and the furnishings, but otherwise left well enough alone.

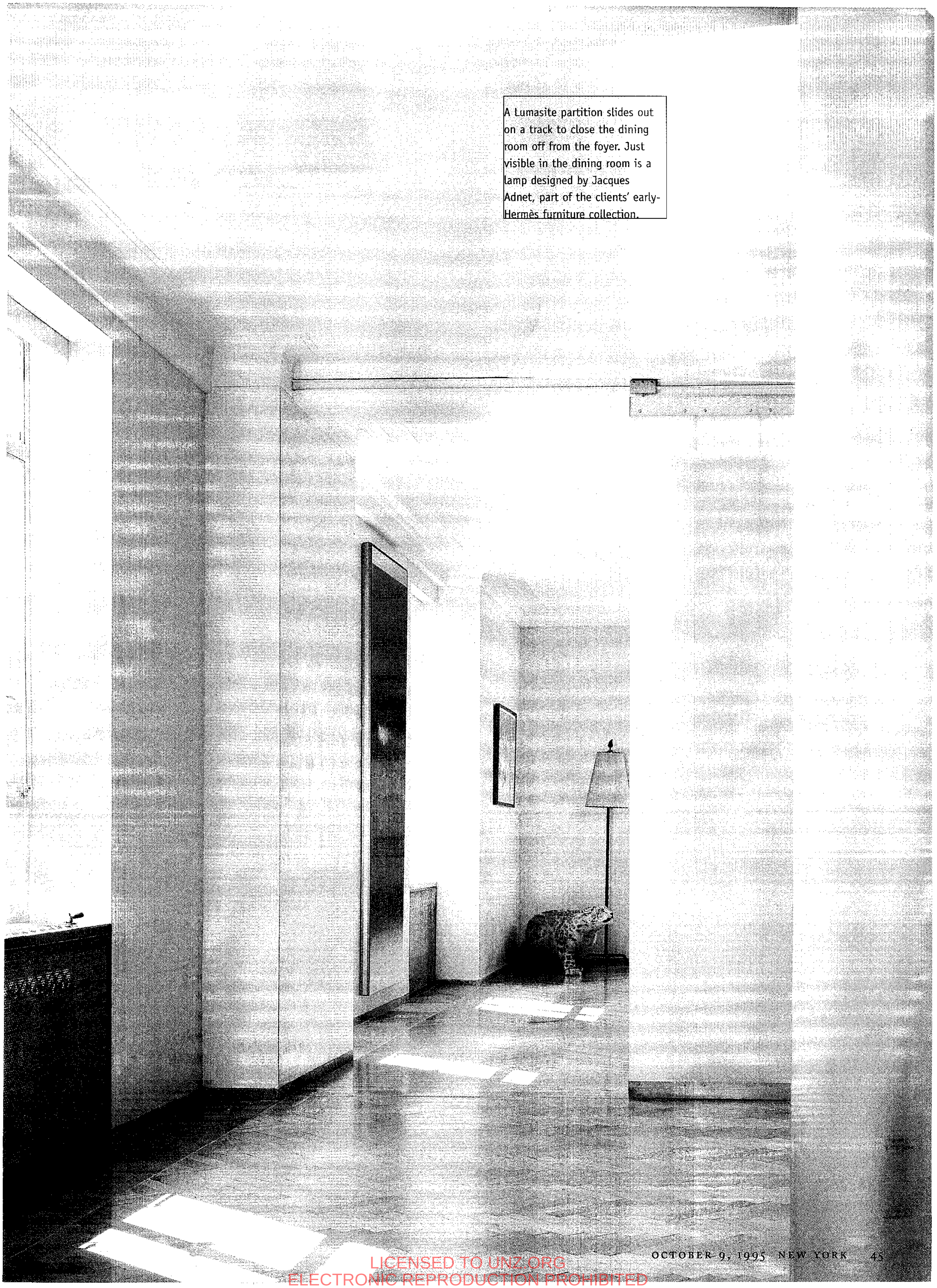
Gluckman pulled off his signature seamless blend of preservation and innovation. He elaborated on some of the almost Roman motifs of Emery Roth, the original architect, but also knocked down walls for extra light and more unobstructed views. Oiled limestone paneling gives the elevator and foyer more texture and hides fingerprints; the front door is made of concrete. The apartment's open space flows around this monumental core. Plaster walls have been tinted a pale yellow to mimic the San Remo's faded exterior, while many materials—milky Lumasite walls and goatskin panels—are unexpected. "Every wall surface was treated like a different object," says Gluckman. "I wanted to design architecture as if it were furniture."

A Paul Frankl coffee table with red sofa and chairs by Jean-Michel Frank. The bold rug is from the twenties and was made by Ivan da Silva Bruhns.

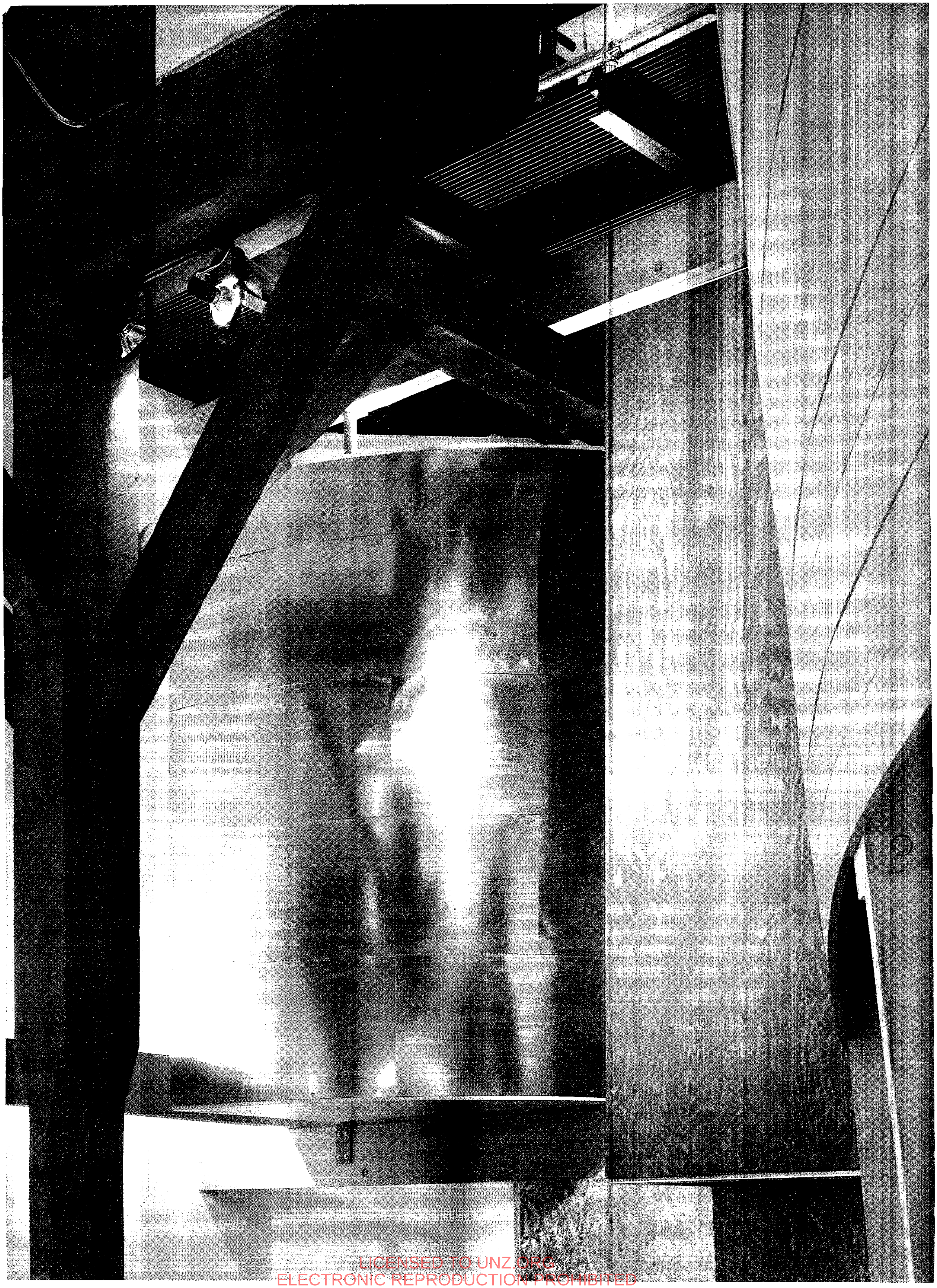


Left: At some point in the past, these original stainless-steel cabinets fell victim to a brown paint job; Gluckman instantly ordered them stripped. The client is an avid fisherman; Miotto Mosaic used three different kinds of tile to install this floor.





A Lumasite partition slides out on a track to close the dining room off from the foyer. Just visible in the dining room is a lamp designed by Jacques Adnet, part of the clients' early-Hermès furniture collection.

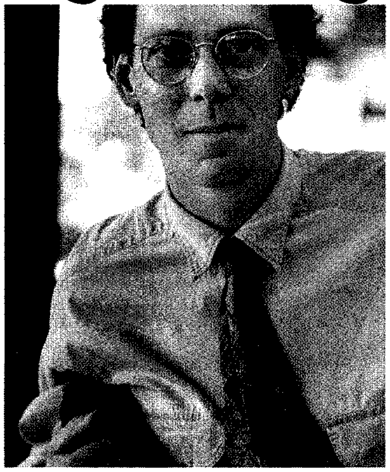


David Abelow's former boss, I. M. Pei, might be surprised at the radical detour his young protégé's work has taken. While meticulous Pei-like details remain—razor-edge joints between surfaces, boldly contrasted materials—the overall effect is not exactly restrained. (On the other hand, Pei designed the Rock and Roll Hall of Fame and Museum.) Abelow's client, a music producer, wanted to turn up the volume at this vast Jersey City loft in the old Wells Fargo Building. Abelow, who lived on his floor, was drafted to the cause. Like a seasoned D.J., he sampled materials, overlaying galvanized sheet metal, Douglas-fir beams, redwood siding, aluminum tubing, and Finnish plywood to effectively create a three-story building within a building. The bedroom and a studio have been jacked up on polished-steel columns, leaving plenty of room for a basketball court and a grand piano. An office and tape archive have been tucked away on a third floor. Says Abelow of his edgy collagist approach: "It's somewhere between architecture and engineering."

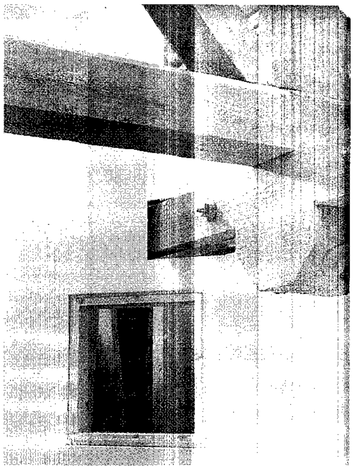
Photographed by Michael Moran

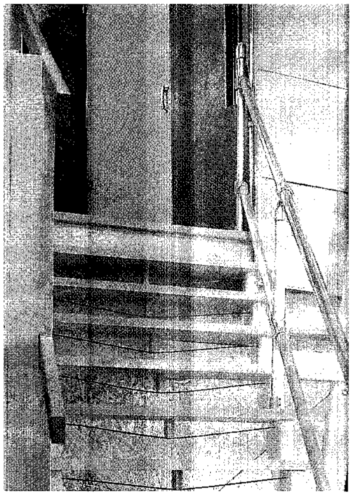
DAVID ABELOW

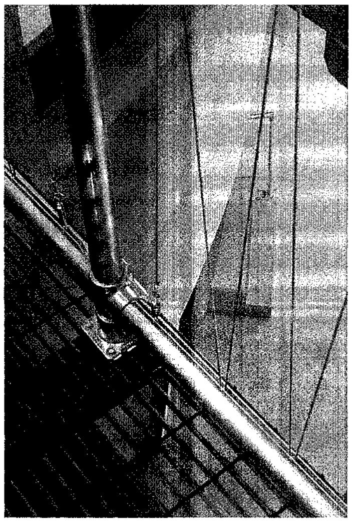
Living Large

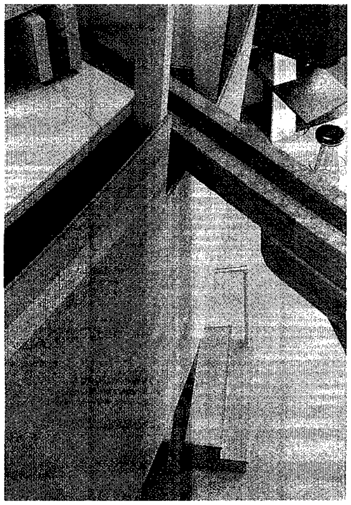


A medley of favorite materials: Redwood paneling, galvanized sheet metal, green-stained plywood, and cedar strand-board.

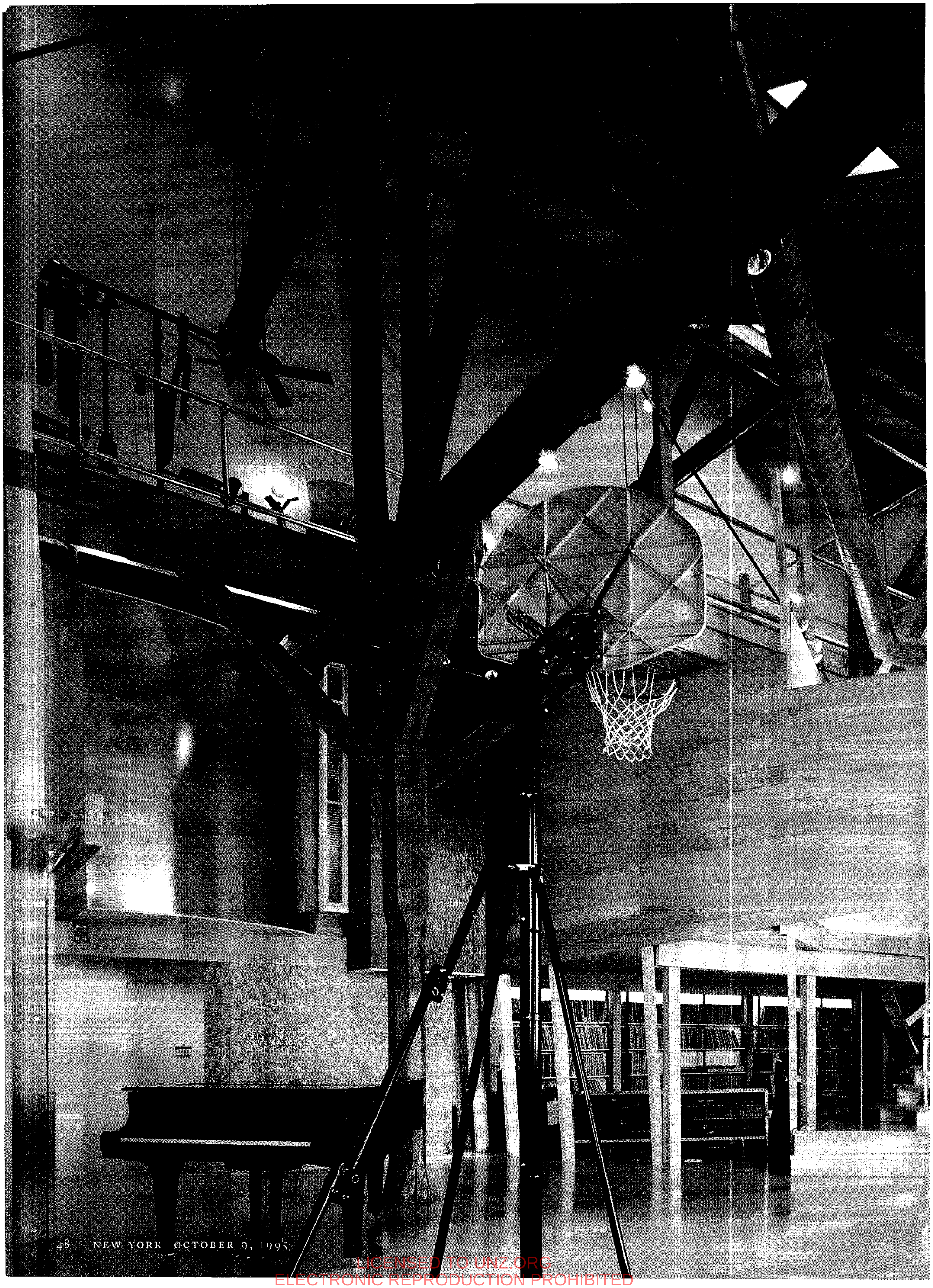


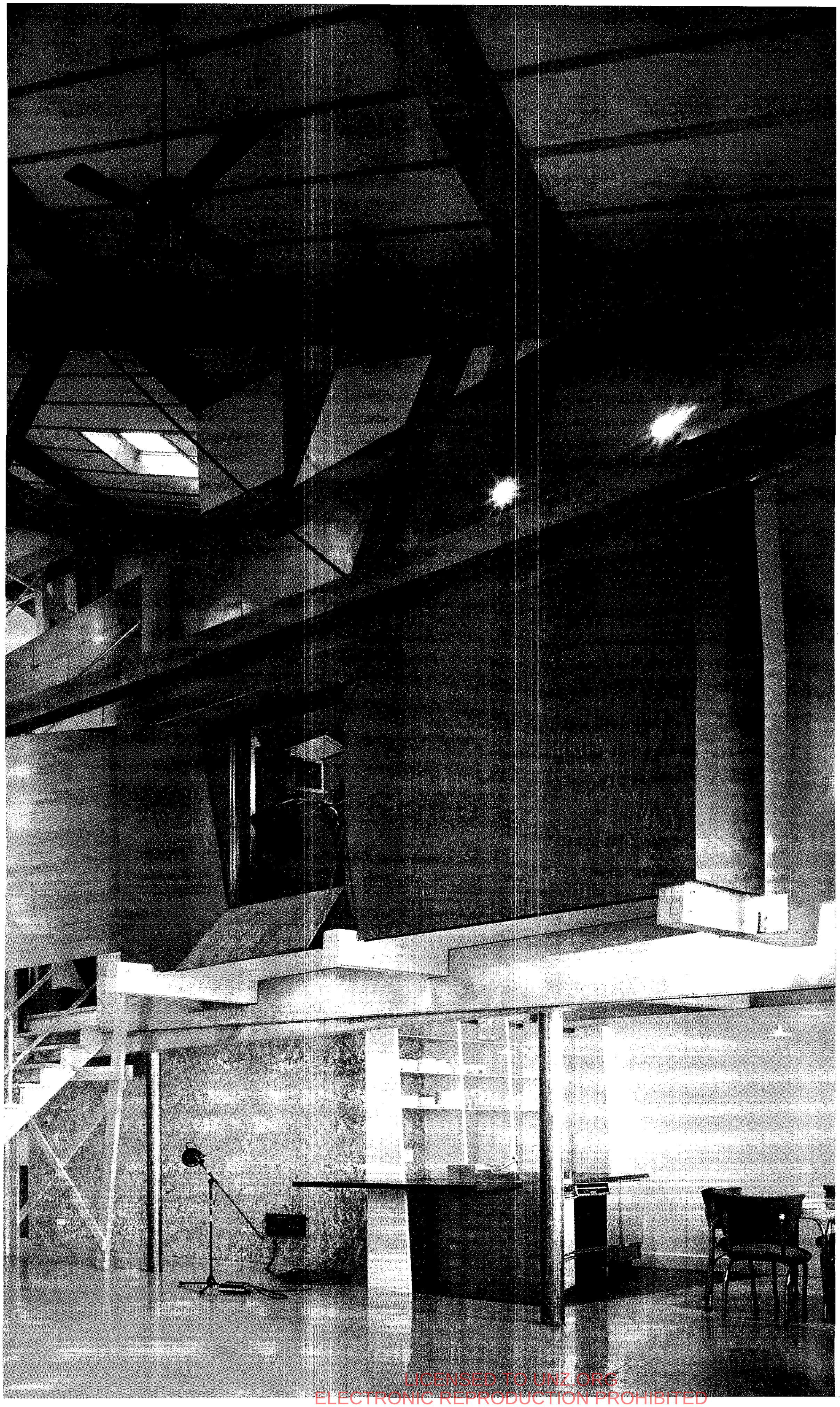






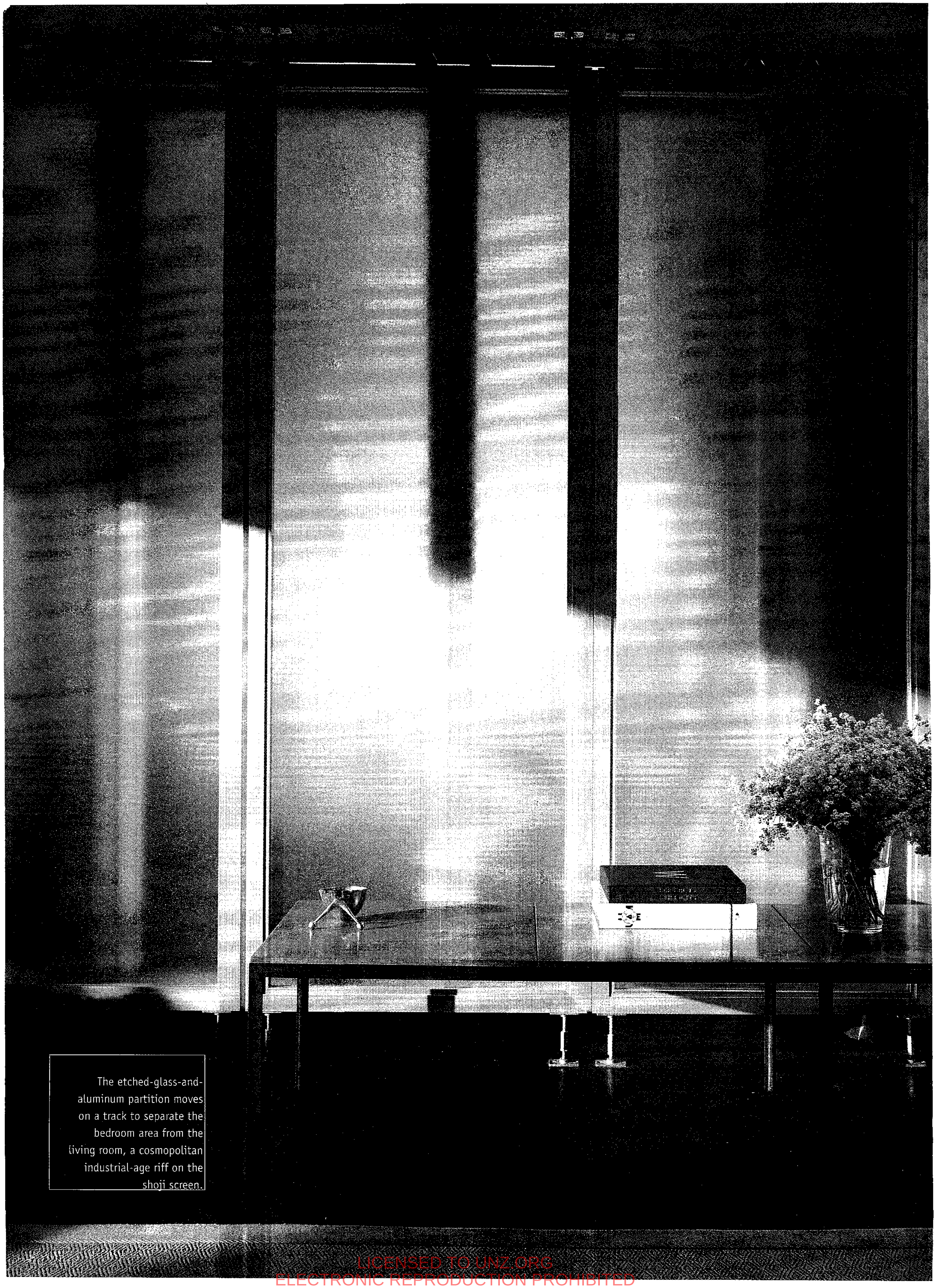
Top to bottom: The wooden beams are traces of the original 1880s building; Douglas-fir stair treads grow longer the higher you climb; off-the-shelf aluminum tubing and cast-aluminum hubs were used to construct the sturdy handrail; a third-floor catwalk is made from the same steel used in subway grates; an original beam collides with the redwood bedroom wall.



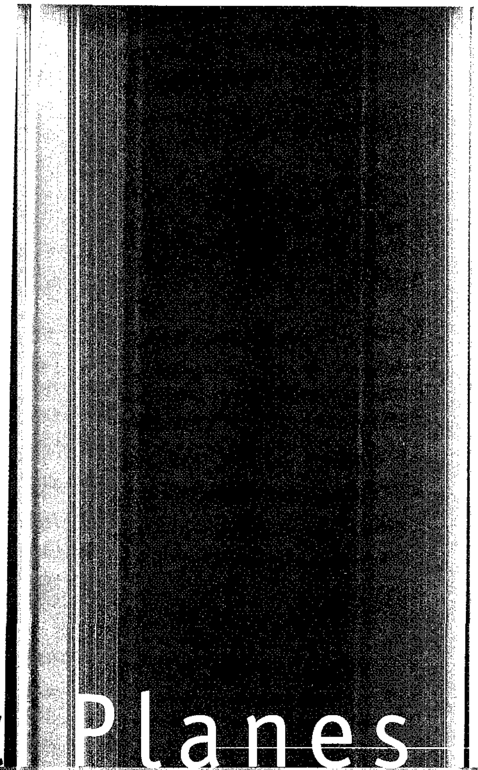


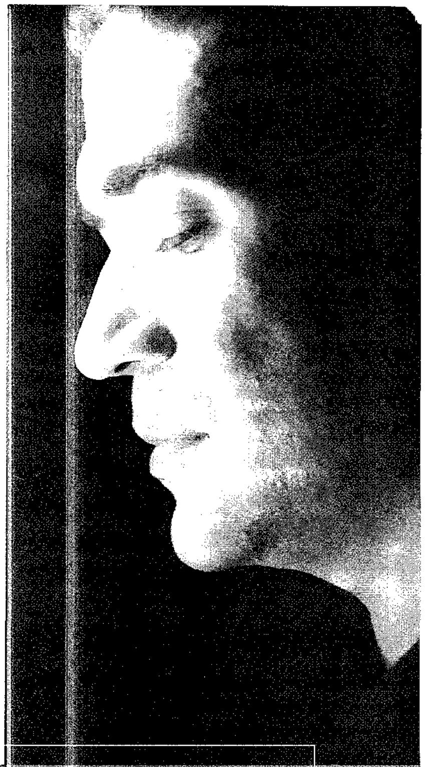
With a 45-foot-high ceiling to contend with, Abelow needed to create a sense of privacy while preserving the barnlike feeling; hence, the three-story building within a building. He added skylights and placed new painted infill panels between the exposed wood beams of the existing structure.

The architect's partners at Abelow Connors Sherman have a nickname for the client's green-plywood studio supported by steel stilts: the LEM, or lunar-excursion module.



The etched-glass-and-aluminum partition moves on a track to separate the bedroom area from the living room, a cosmopolitan industrial-age riff on the shoji screen.



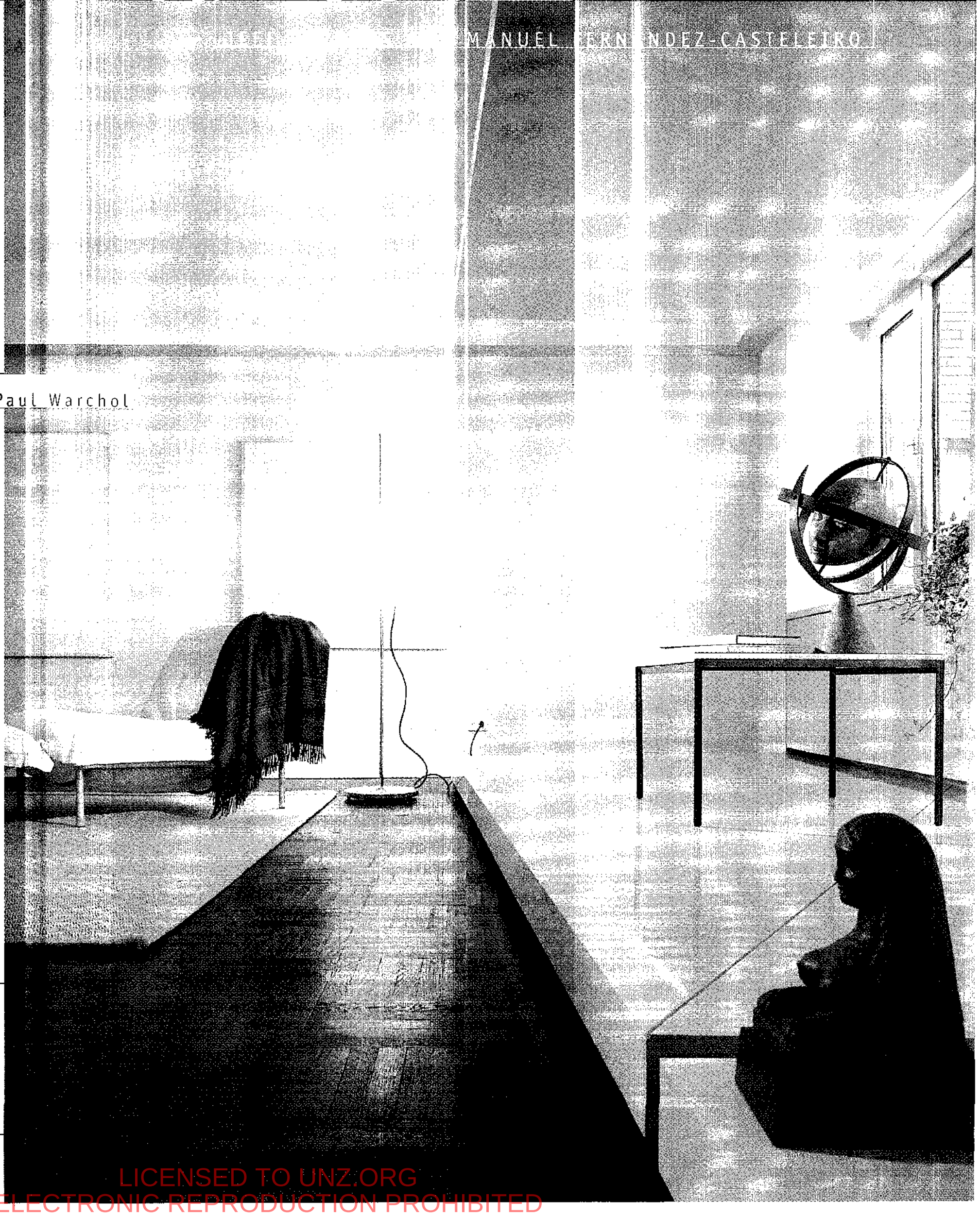


Great Planes

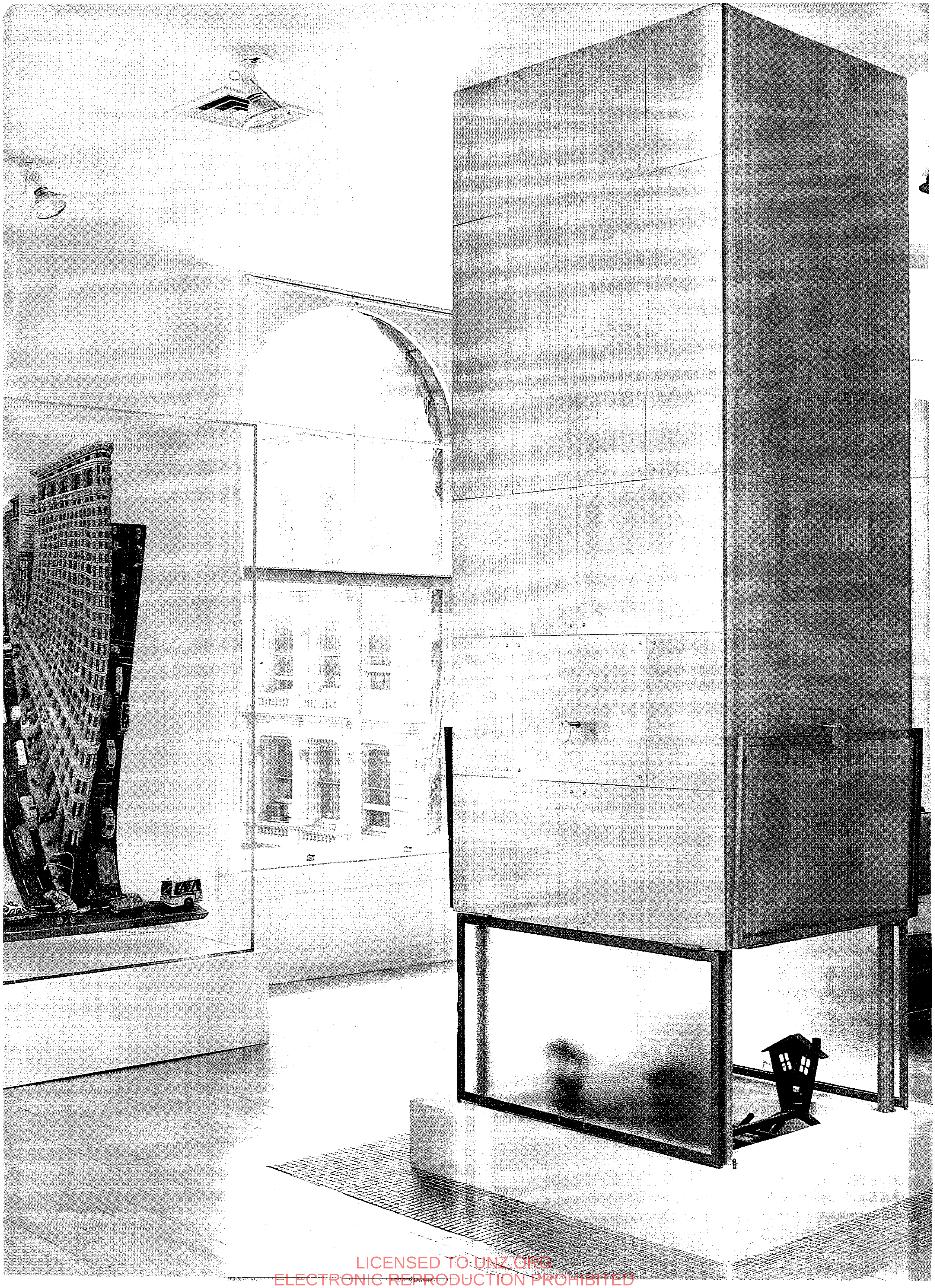
[illegible] MANUEL FERNANDEZ-CASTELEIRO

The owner of this Upper Fifth Avenue apartment travels frequently and found that he was starting to appreciate the minimalism of hotel rooms. Architects Manuel Fernandez-Casteleiro and Jeff Parsons transformed what had been a traditional two-bedroom into an overlapping series of semi-enclosed spaces separated by glass-and-aluminum screens and pivoting bleached-maple partitions. A white lacquered platform and canopy frame the views of Central Park. The project also allowed the architects to experiment with materials they were considering for larger-scale public commissions.

Photographed by Paul Warchol



The oak floor has been stained ebony to disguise the fact that part of the floor is new. The paintings are by Robert Ryman.



James Biber in a conference room at Pentagram's new offices (which he designed), the site of the eighties nightclub MK.

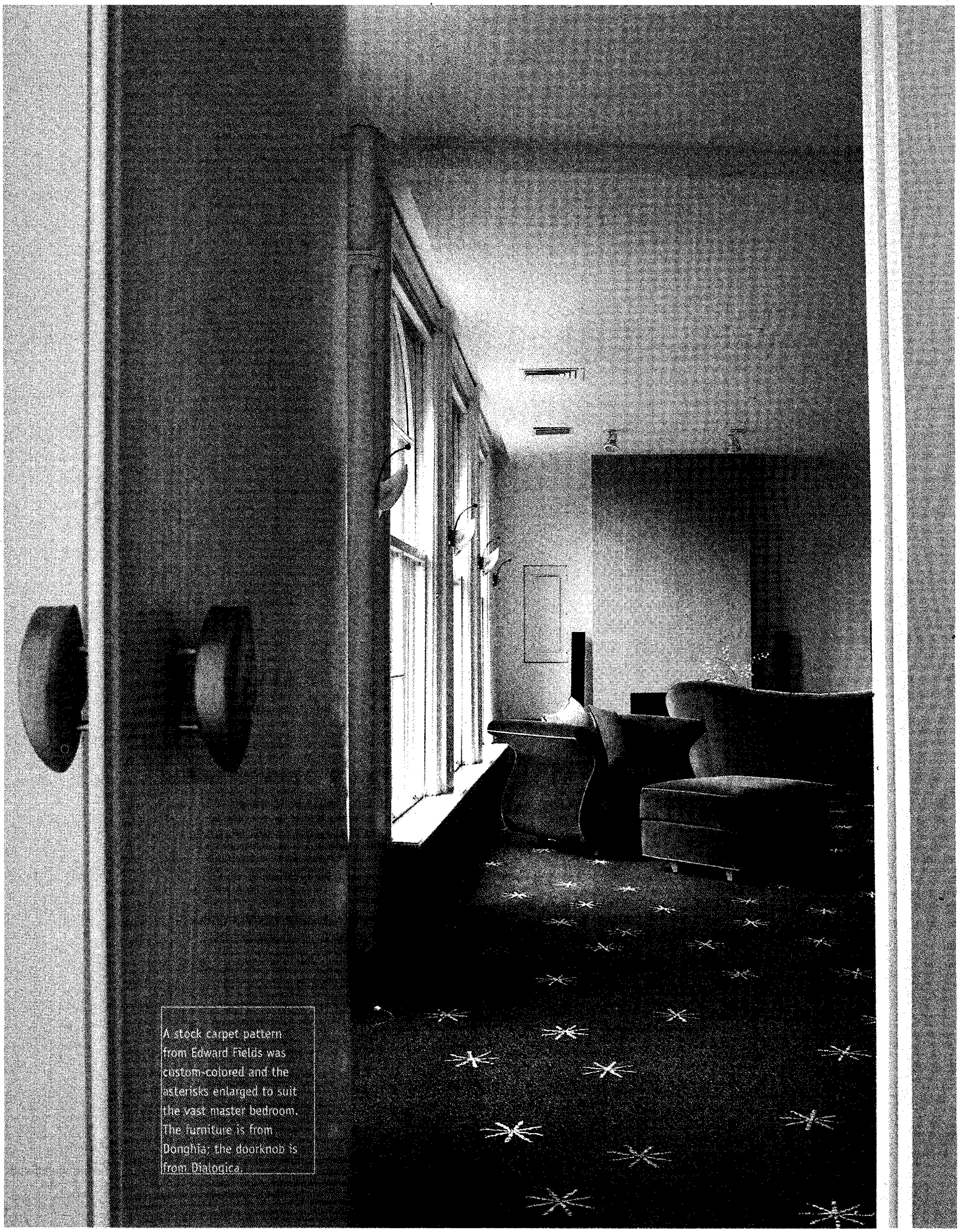
in Space

BIBER

You wouldn't normally go hunting for an architect at a graphic-design firm. But then you might overlook James Biber, and that would be a mistake. He thrives on the "creative cauldron" atmosphere of Pentagram, where he runs an essentially independent architecture studio. After admiring the Mesa Grill, the owners of this 7,500-square-foot SoHo loft sought out its architect to handle their renovation. The couple owned a lot of art and art-as-furniture, so Biber "had to consider that each wall was going to be covered with art." The furniture is

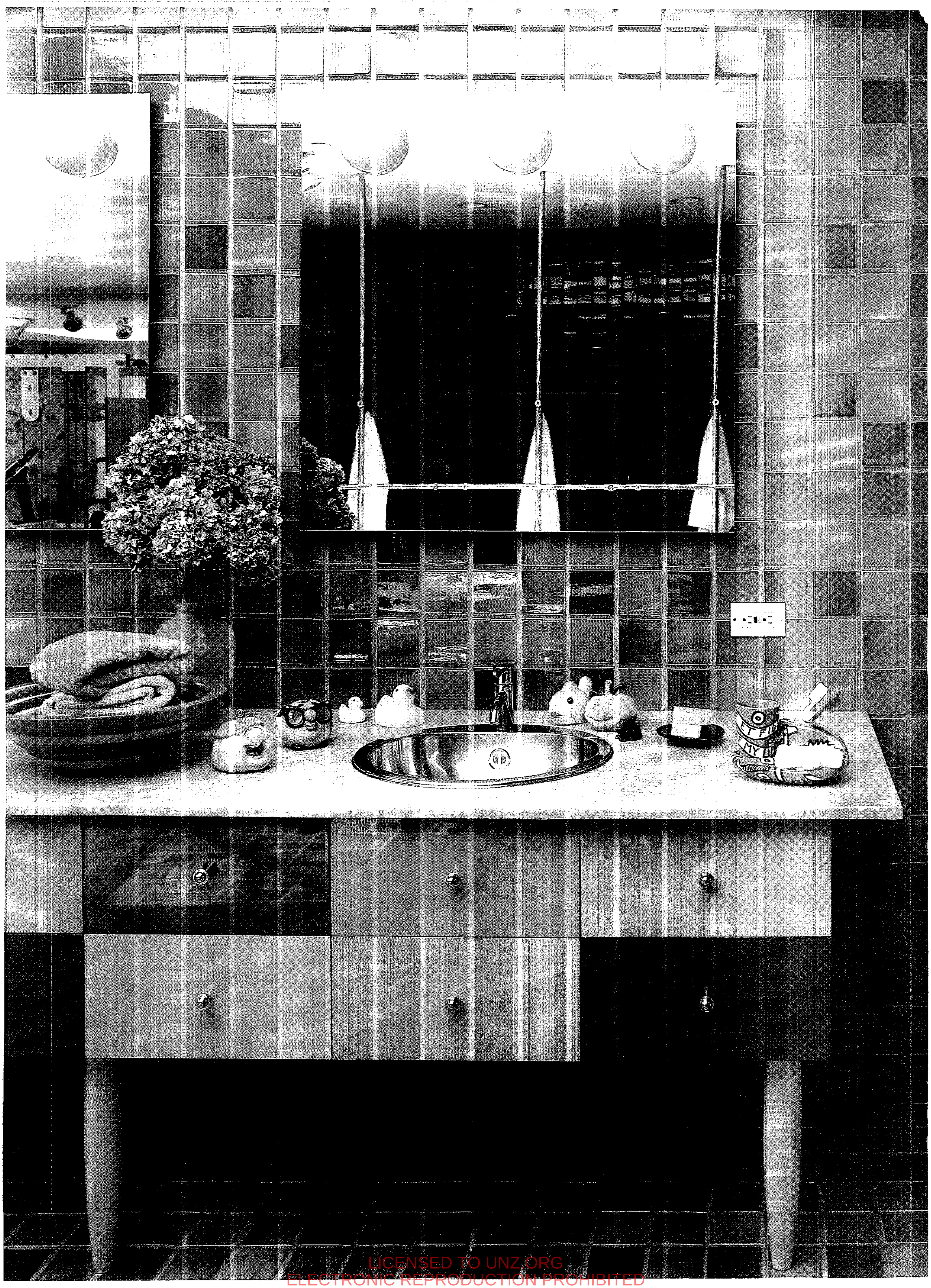
Photographed by Andrew Bordwin

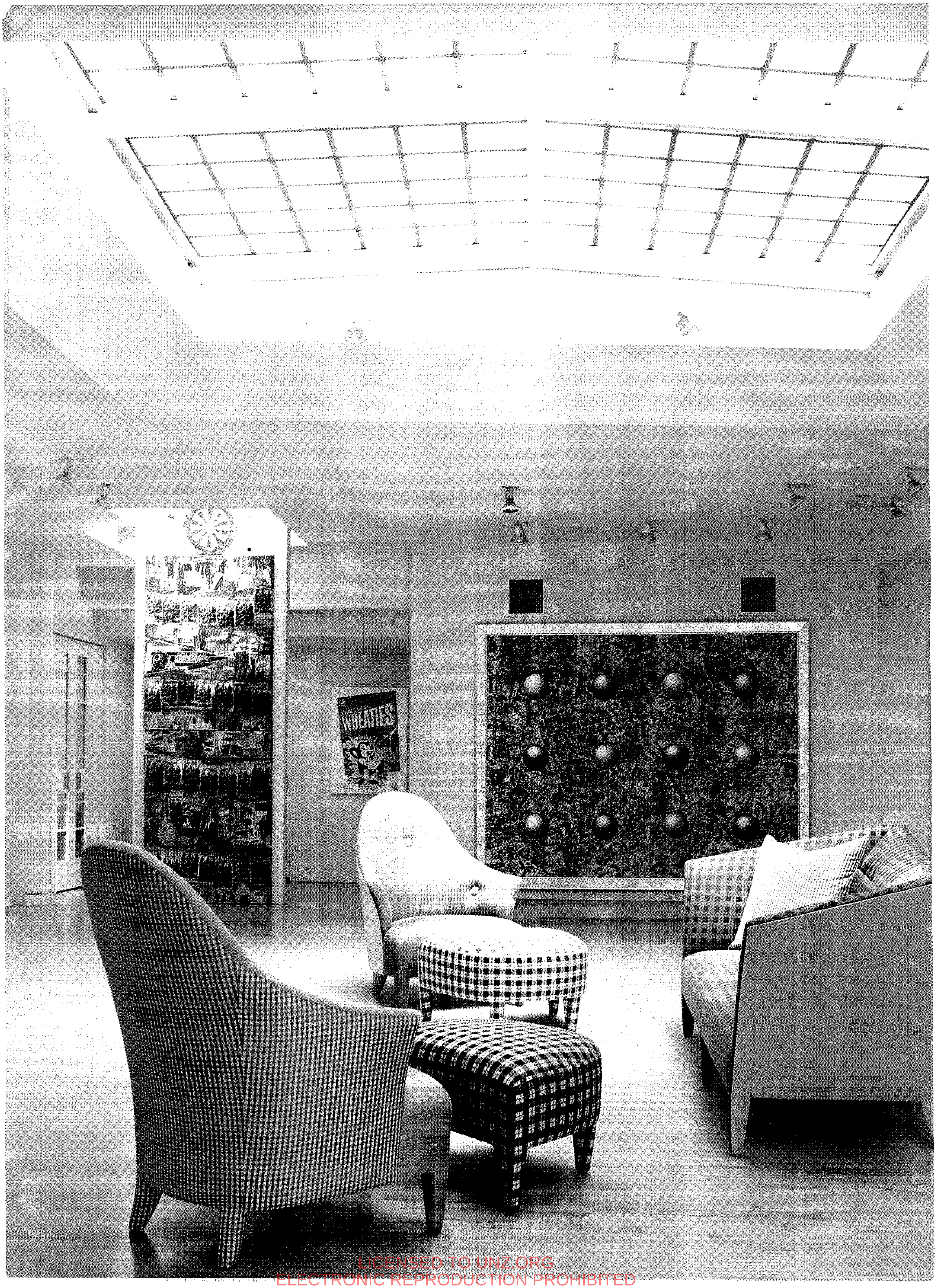
This versatile fireplace has four exposures. The sculpture of the Flatiron Building is by Red Grooms.



A stock carpet pattern from Edward Fields was custom-colored and the asterisks enlarged to suit the vast master bedroom. The furniture is from Donghia; the doorknob is from Dialogica.

For the bathroom in the master bedroom, Biber designed this Op Art vanity with a marble counter and stainless-steel basins.

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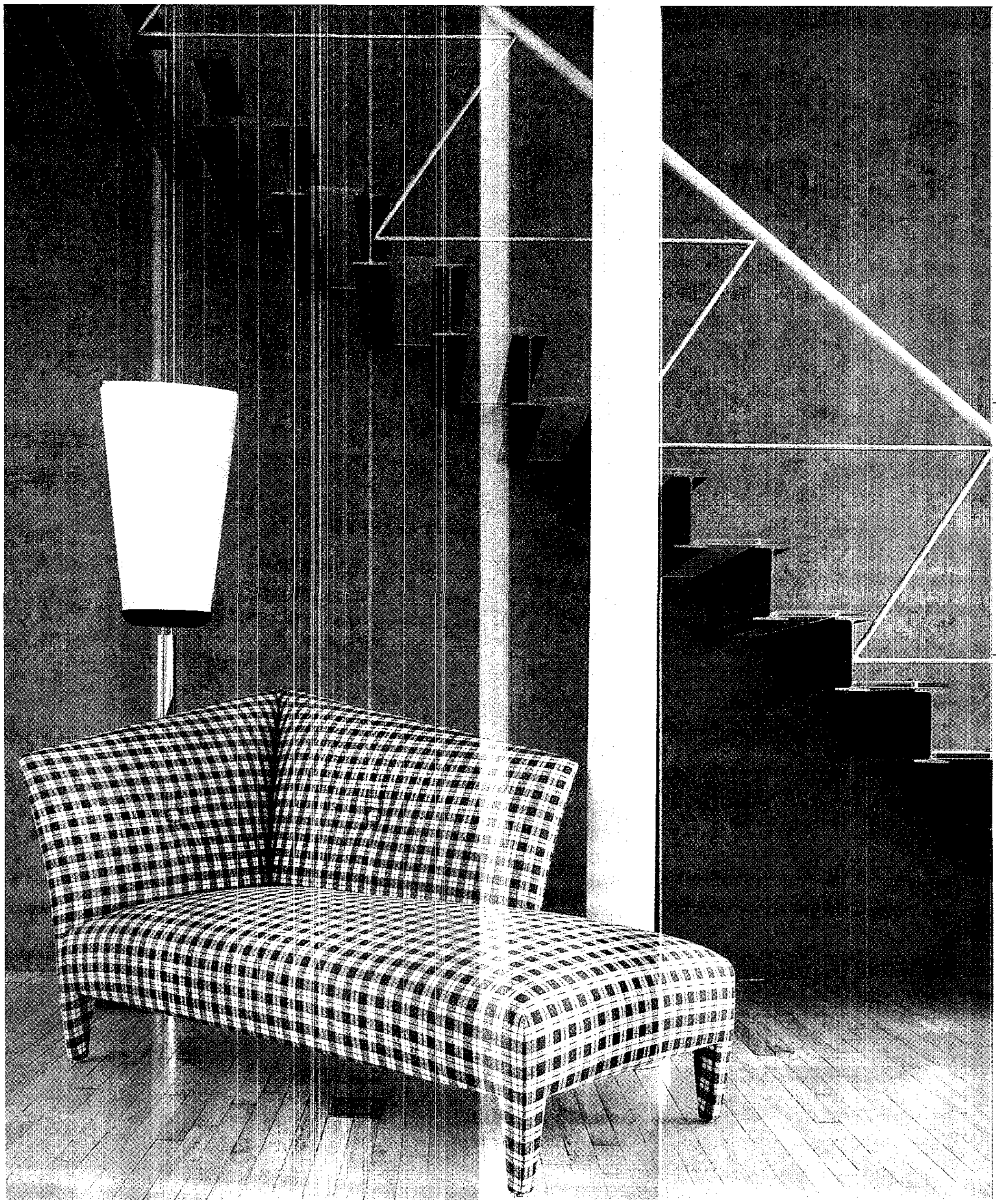
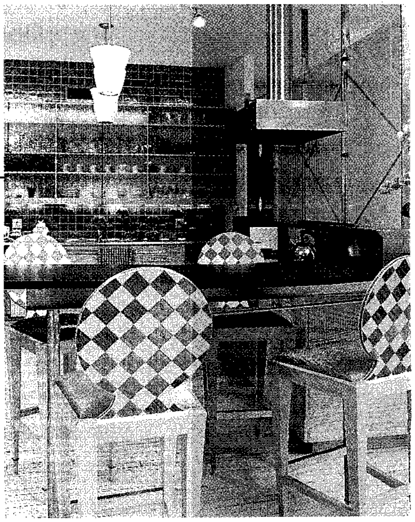
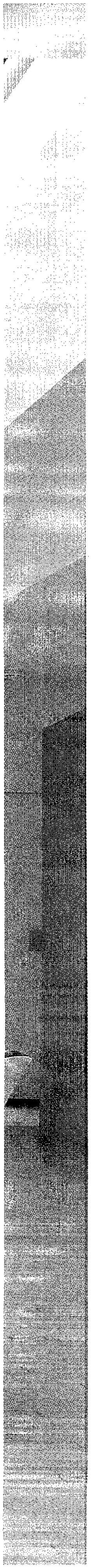


A glass-and-steel staircase seems suspended, trapezelike, in midair. The lamp comes from Artemide, and the chaise is by Donghia.

mostly freestanding, which shows it off and maximizes wall space. So is the bronze fireplace, opening on all four sides so you can see a fire blazing from the entrance hall, the "media room," or the kitchen. A glass-and-steel staircase and the amoeba carved into a low-lying ceiling let in considerable light from the roof. But that wasn't enough for Biber, who gutted a rabbit warren of rooms to play up the windows (fifteen wrap around one corner). "The loft isn't only a container for the art collection," says Biber, "but also a collection in and of itself."



In the kitchen, harlequin stools from Donghia are set off by the stainless-steel counters. The glass cabinet doors have been sandblasted to hint at what's inside.



A gently pitched skylight caps the living room. The ceiling has been popped up to accommodate a tall painting by Jaune Quick-to-See Smith. *"Rather than make rooms, I tried to create moments for the art,"* says Biber.

Interiors *continued from page 37*

encroaching on what architects like to think is their exclusive province. Residential interior design, once regarded as a relative sideline, has become the new proving ground, recalling the heady days of McKim, Mead & White and Emery Roth. Even established, middle-aged architects are competing for jobs they simply wouldn't have bothered with in the eighties. Suddenly, it's okay to have a reputation writ a little smaller—on the walls of an Upper East Side penthouse or a SoHo loft. The residential client in a certain tax bracket with a stomach for risk is the newest patron of the arts. The home has evolved into a sort of coming-attractions trailer for tomorrow's skyline.

"It's instant gratification," says Manuel Fernandez-Casteleiro—one of the architects in these pages—of the comparatively quick turnaround that is the norm for such projects. Whereas for a large-scale municipal undertaking, he and partner Jeff Parsons must wade through the endless approval process—the layers of committees, the building-code restrictions—with an apartment, their ideas are quickly translated into three dimensions. "It reaffirms that my design instincts are right," admits Fernandez-Casteleiro. Apartments make handy laboratories for design innovation, he says: "You can explore. The scale of materials is so small that if you happen to be wrong, you can discard them. Public projects have to be bulletproof."

For Marwan Al-Sayed and Janet Fink, who did the Upper East Side penthouse shown here, this commission is their first real break. It's the chance to establish their own firm and get their names on the profession's marquee.

Can these small-scale projects really lead to something bigger? Just ask Robert A. M. Stern, now perhaps New York's most prolific practitioner, the de facto design czar of the to-be-reborn 42nd Street and a board member of the Walt Disney company—one of the few architects to wield such worldly influence. Like his now-famous colleagues Charles Gwathmey and Richard Meier, he started out designing New York apartments for power brokers like Leonard Stern and weekend houses on the South Fork of Long Island. (In 1973, who could have predicted the payoff one Upper East Side commission would have for Stern? The client was Michael Eisner's mom.)

But the sorts of interiors that Stern does, laden with classical references, have been replaced by the youngsters' more minimal approach. "Applied ornament is no crime," Stern once wrote of his design philosophy, inverting the "ornament and crime" proclamation of Adolf Loos, a proto-modernist architect in turn-of-the-century Vienna. Loos condemned the need for "total design," with the architect as stylistic dictator; in his "Story of a Poor Rich Man," the rich client is chastised by his architect for wearing brightly embroidered slippers as he greets party guests—the slippers were designed by the architect to be worn in the bedroom only.

With increasingly less patience for the totalitarian design attitude (most famously epitomized by Frank Lloyd Wright), clients have come to be accepted by architects not only as check signers but as active participants. "My role was to clarify and organize," says James Biber of his project for a couple with a sprawling art collection. Though his clients' pieces shaped his approach, he conceived a sculptural bronze chimney and a glass-and-steel staircase to a rooftop garden as additions that could hold their own as art.

The overall trend toward simplicity and lightness continues to reverberate around town. At the Museum of Modern Art, curator Terence Riley proposes his alternative to style-driven architecture in the new exhibit called "Light Construction." Unlike previous MOMA shows, it doesn't focus on one style of architecture—as if to announce that architecture is now about materials and methods and a very undoctrinaire sense of the sublime.

Rather than relying on easy-to-identify styles and brand-name objects—*"That tilted wall is, like, so Decon"; "Henry just adores this Mies van der Rohe chair"*—architects and their clients are seeking to create a mood of relaxed elegance, cool in every sense. For architects, that is achieved by solving the functional program (a place to bathe, a place to cook, a place for the kids to play) without neglecting the essence of architecture—enclosure, surface, light. And it's the ability to manipulate the perception of a space, architects claim, that separates them from interior decorators. From the two-bedroom co-op in the San Remo that Richard Gluckman reconfigured to the Romanesque behemoth in SoHo that James Biber confronted, the shells of the spaces haven't been obliterated but rather integrated into their new interior schemes. The clutter of daily life hasn't been eliminated, just contained and controlled. And the clever architect provides good bones, so the space will look good even after fussy clients and their highly personal detritus are history. ■

Stein is a managing senior editor at *Architectural Record*.

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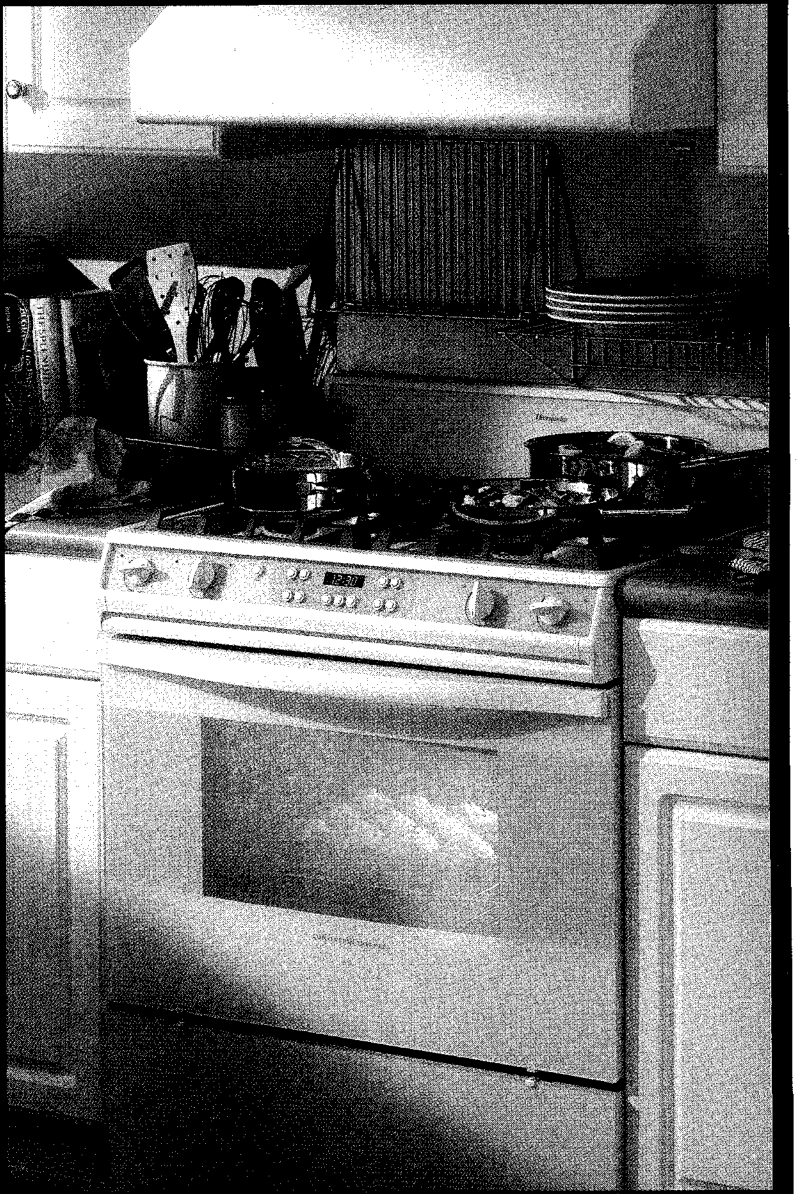

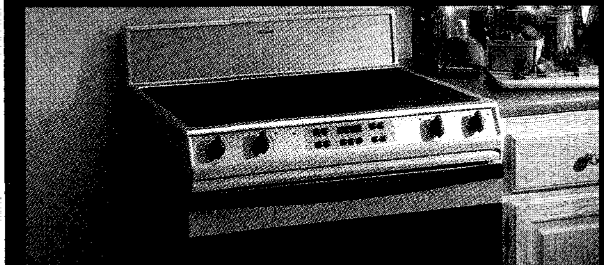

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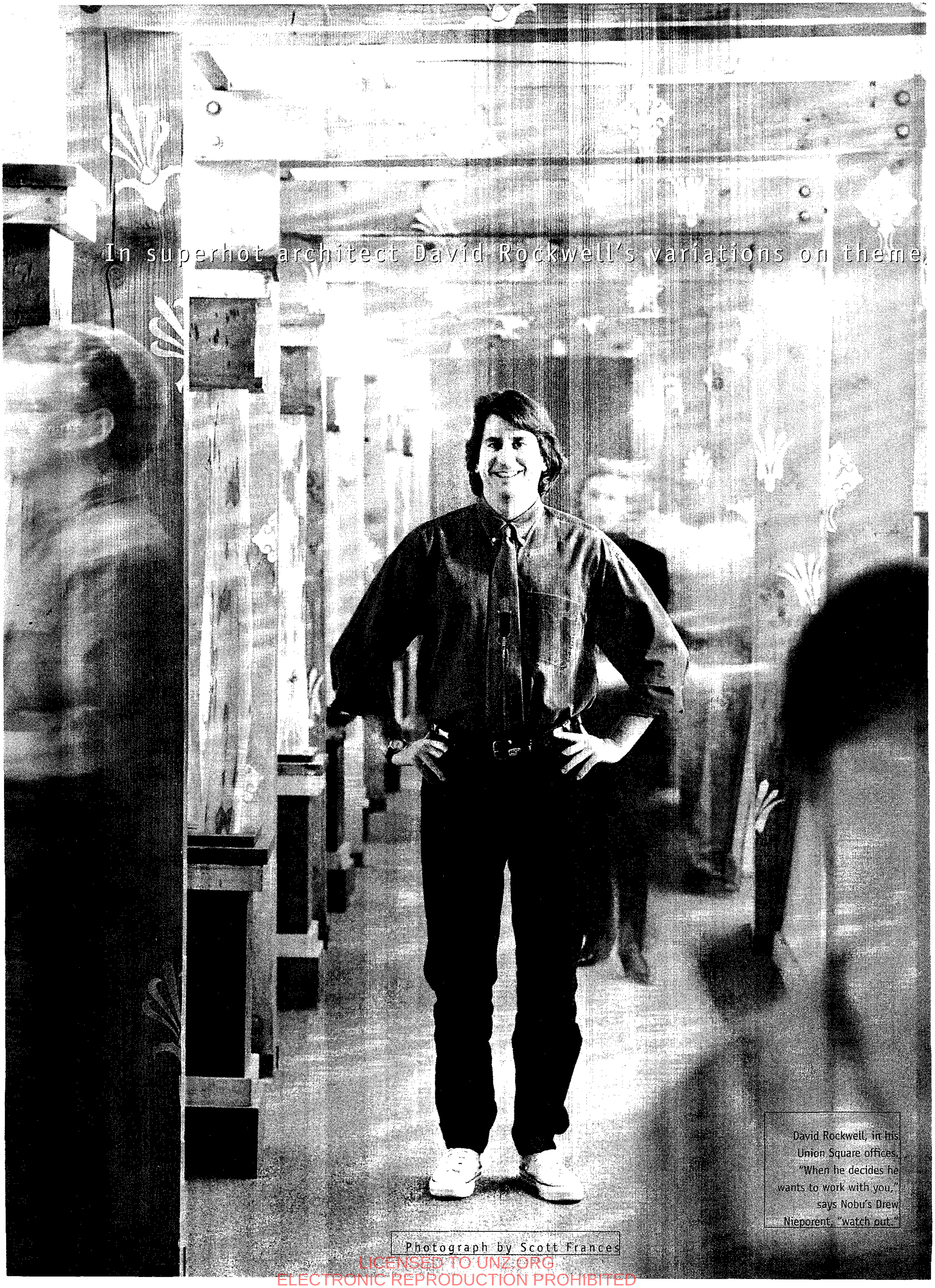
In superhot architect David Rockwell's variations on theme,



David Rockwell, in his Union Square offices. "When he decides he wants to work with you," says Nobu's Drew Nieporent, "watch out."

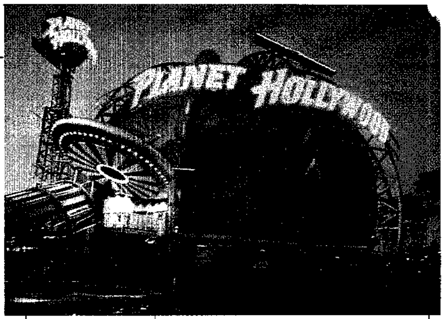
Photograph by Scott Frances

Certain readers of this magazine—you know who you are—must leave David Rockwell alone. You've been calling his office. Dropping his name. Harassing his staff. And for what?

Well, for this:

"A table at Nobu, kinda near the back, where Robert De Niro sits. How about tonight?"

And this: "Can you get me into Monkey Bar? Why don't they take reservations in the bar part? I represent a very high-profile client who I can't name over the phone. Let me just say, *It might be in the restaurant's best interest to save us a space.* Like, tonight?"



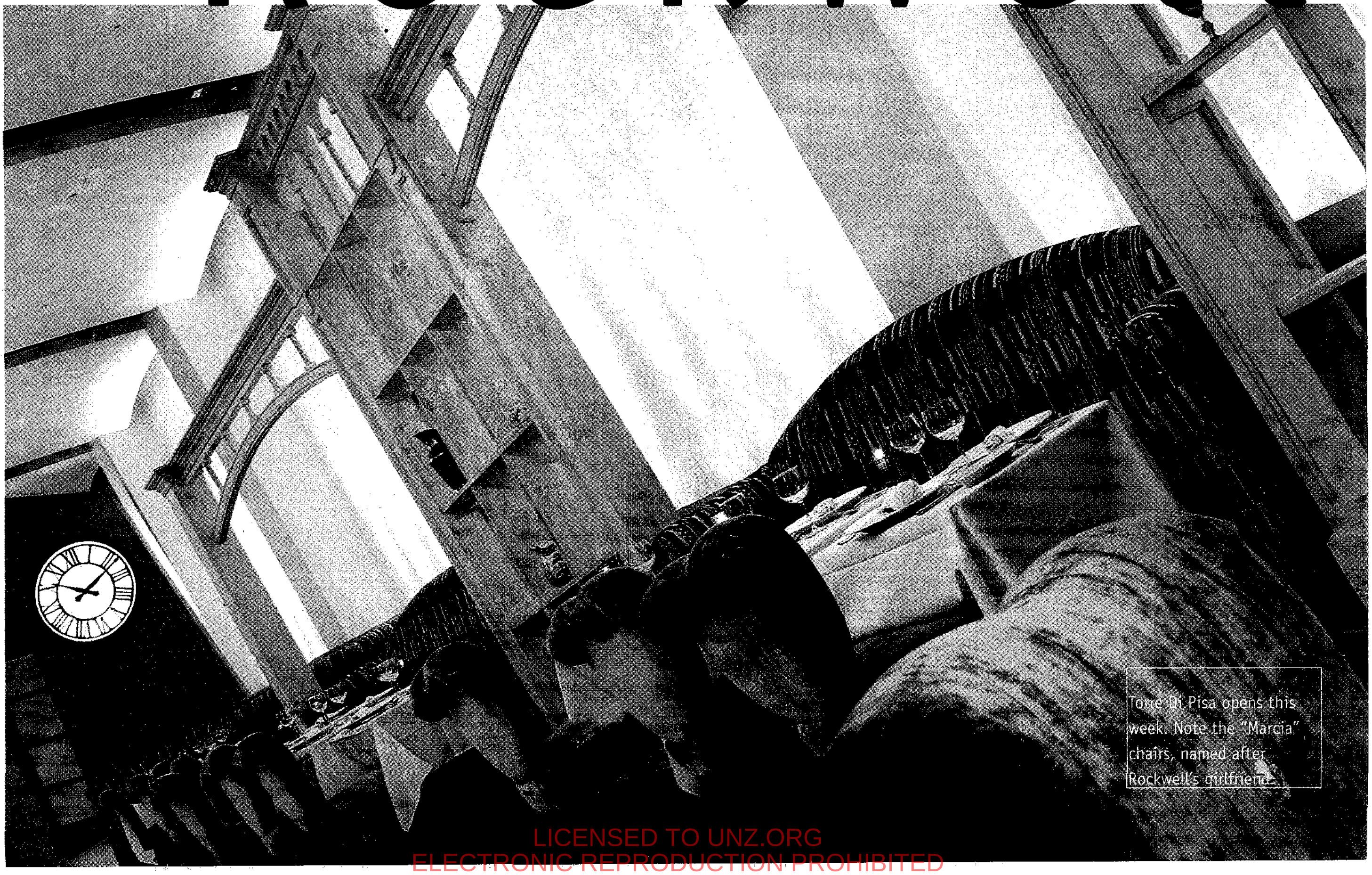
The Walt Disney World franchise.

where does Hollywood end—and the lobster sashimi begin?

Planet Rockwell

DESIGN 1995

BY BOB ICKES



Torre Di Pisa opens this week. Note the "Marcia" chairs, named after Rockwell's girlfriend.

And this: "We want that fabulous private section in Vong. It looks like a captain's table! We're a party of twelve, and we're just up from Baltimore. How's tonight look?"

And, sadly, this: "What should I wear to Le Bar Bat?"

Rockwell, 39, designed each of those restaurants, which he invites you to think of as "exercises in storytelling" and "narrative collages." The first three—a perky Japanese woodland, a bitchy Art Deco cocktail, and a gilded opium den—are, of course, preternaturally trendy. But not because, say, they used to be gas stations. Their food and décor blend inextricably—into what Rockwell calls sushi as architecture (Nobu), martini olives as architecture (Monkey Bar), and saffron as architecture (Vong). In this era of *show business* as architecture, they're lit with Broadway precision—stages built for grand entrances and see-and-be-seen theatrics.

"He's part of what I call the new creeping ambience," says Alan Richman, food writer at *GQ*. "Restaurants are getting too cute, at the expense of the food. Still, *Rockwell's* stuff is great—but emblematic of a dangerous trend. I feel like I'm praising the craftsmanship of a serial killer."

Rockwell shrugs, runs his hands through his hair, then smiles politely. "I'm an *architect,*" he announces, "and I love what I do. But don't call me a restaurant designer. Sure, I love restaurants, because I love theater, and they can both take you someplace compelling. But at Rockwell Group, we think of restaurants purely as *public spaces.*"

He lowers his chopsticks (he's in his favorite banquette at Nobu, the last in the row) and stares at a birch tree.

"My God," Rockwell continues, "we're doing the Caesars Palace shopping mall! The first CBS retail store! A casino for the Mohegan Indian tribe, in Connecticut! So I'm not a restaurant reservationist, *okay?*" He taps his Calvin Klein sunglasses against the table. It is shiny and bare—to complement what Rockwell has identified as the "translucent aesthetic" of raw fish.

"I think it's easy to be wise-guy or mean-spirited about the whol

Success, he decides humbly, is a fun problem to have.

Consider Le Bar Bat, now in its fourth rockin' year. The motif—Miss Havisham trapped in the Batcave—is, of course, lucrative. But not because celebrities bankrolled it. It's 57th Street's westernmost outpost of themed big-hair-and-Clorets frivolity.

Book ahead.

DAVID ROCKWELL WILL TELL YOU HE ISN'T the slightest bit interested in global domination. But over the next two months, no fewer than *ten* Rockwell Group projects will open around the world—nearly one every week.

Some epitomize the funsy architecture that has swallowed 57th Street—and will soon Disney-ize Times Square. Others are four-star collaborations with big-deal chefs (Nobu Matsuhisa, Vong's Jean-Georges Vongerichten). But all are intensely concerned with image and theme, products of Rockwell's obsession with popular culture. He has taken the theme restaurant, yet another dumbed-down retro construct, and remade it impeccably—tweaking his rooms with sly references to *Turandot* and *La Bohème.*

"Promise me this article won't make me sound like the theme-restaurant king," Rockwell repeats. It's not that he's defensive. He is, after all, reconfiguring the retail concourses of Grand Central Terminal, in a "tribute" to the golden age of big-city transportation. He has designed two subtle, Shakerish boutiques for Morgenthal-Frederics, the hipster Madison Avenue optician. It's just that he has also crafted 27 Planet Hollywoods worldwide. (New York's, designed by Anton Furst, predates him.)

Rockwell's quite proud of his Planet Hollywoods. In each, he insists, he has tried something different (for the Djakarta location, an entire village carved a dragon for him). In their detail and ambience, he contends, they are far more compelling than Jackrabbit Slim's—the *Pulp Fiction* parody of the ultimate *faux*-fifties diner, where John Travolta and Uma Thurman share a $5 milk shake. "Believe me," he says, "that place would be a total letdown in three dimensions."

This week, 200 feet from the Royalton, Rockwell unveils Torre Di Pisa, a surrealist evocation of the famed Milan trattoria. It will feature a Love-Letter Wall, with contributions from Romeo, Juliet, and the Rockwell Group staff. The look of the place derives from a "brainstorming session" Rockwell had with the Italian owners and chef. He emerged with fourteen words scribbled on a tablet, which project manager Tom Pedrazzi keeps above his desk: "grandmother, cozy, comfortable, history, fashionable, street life, *abbondanza!,* family, elegant, friendly, professional." And, bringing up the rear: "small bar." Rockwell conjures them with a cigar room, a *Persistence of Memory* clock, and shadowy allusions to De Chirico.

Next week, look for the attempted southwestern redemption of the Symphony Cafe, which couldn't escape the Eighth Avenue curse. Owner Peter Glazier (of Monkey Bar) worried that spicy dishes (which he will serve, though not exclusively) would repel the pretheater crowd. So he forbade jalapeño sconces and chose a chilly, Sam Shepard–ish name: Topeka. Glazier had loved that word for years. "But for a restaurant," he decided, "It's blah." So he fed the letters T-O-P-E-K-A, plus a few more, into a computer. It spit out (1) Topika, (2) Topikah, (3) Topeeka, (4) Tipika, (5) Tipeeka, (6) Tipeaka, (7) Tapeeca, (8) Tepeaca, (9) Tepika, (10) Tipeka, (11) Tepeacka, (12) Tapekah.

The winner: (13) Tapika.

"Tapika's *like* Topeka," Glazier summarizes. "But not."

By Thanksgiving, Rockwell will have rehabilitated Broadway's Sony 84th Street Cinemas and installed a twenty-foot concession stand in the form of a popcorn bucket. The "popcorn"—a nod to Claes Oldenburg, and approximately the size of basketballs—will bounce amid dancing sodas.

"Yeah," Rockwell says. *"Basketballs."*

Somehow, he pulls this stuff off. The estimable design journal *I.D.,* for instance, honored Nobu in its 1995 awards issue. Juror Kevin Lippert, founder of Princeton Architectural Press, declared that the chopstick-shaped bar stools are on "a very slippery slope down to kitsch." But, he added, "architects like David Rockwell seem to be far more successful than those who have staked out what they consider to be higher moral ground."

Instead of painstakingly re-creating Japan, Rockwell flooded Nobu with Japan*ness*—with iconographic "tributes" to rice balls and Kabuki. Instead of rebuilding, to scale, Monkey Bar, the prototypical forties Manhattan cocktail lounge, he Sardi-ized the walls with photographs of Bette Davis, Tallulah Bankhead, and an unidentified siren customers mistake for RuPaul.

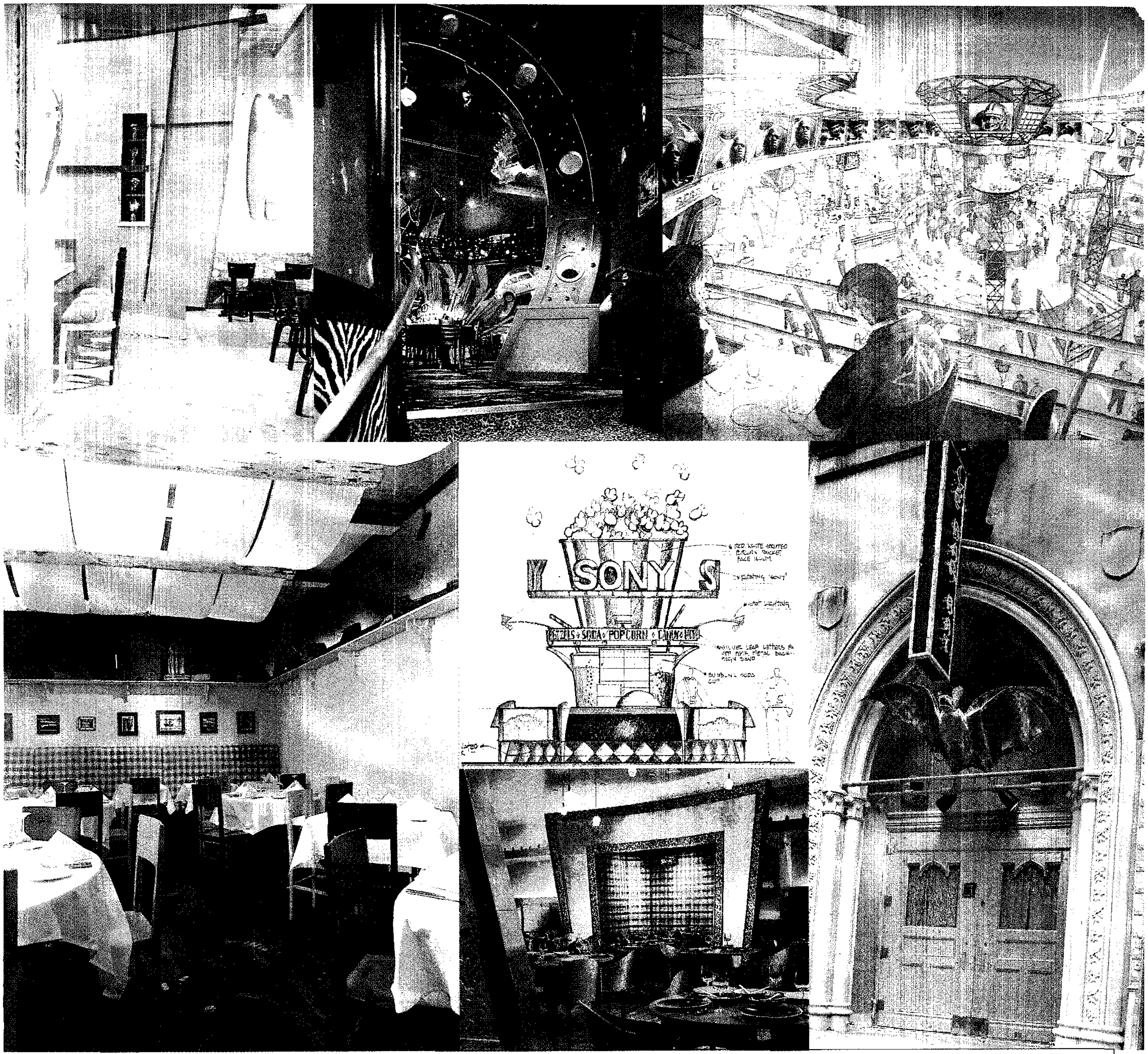
"When David decides he wants something in a design, he sometimes doesn't give up," says Drew Nieporent, who runs Nobu. "And when David decides he wants to work with you, watch out. He won't stop calling till you meet with him."

Glazier adds, "It was unbelievable. I hired him to do Bridgewater's down by the Seaport. When we had our first meeting, he brought these massive models of whales. He wanted to fill Bridgewater's with whales! I gave him a look." That look, Glazier remembers, said:

"No fucking whales."

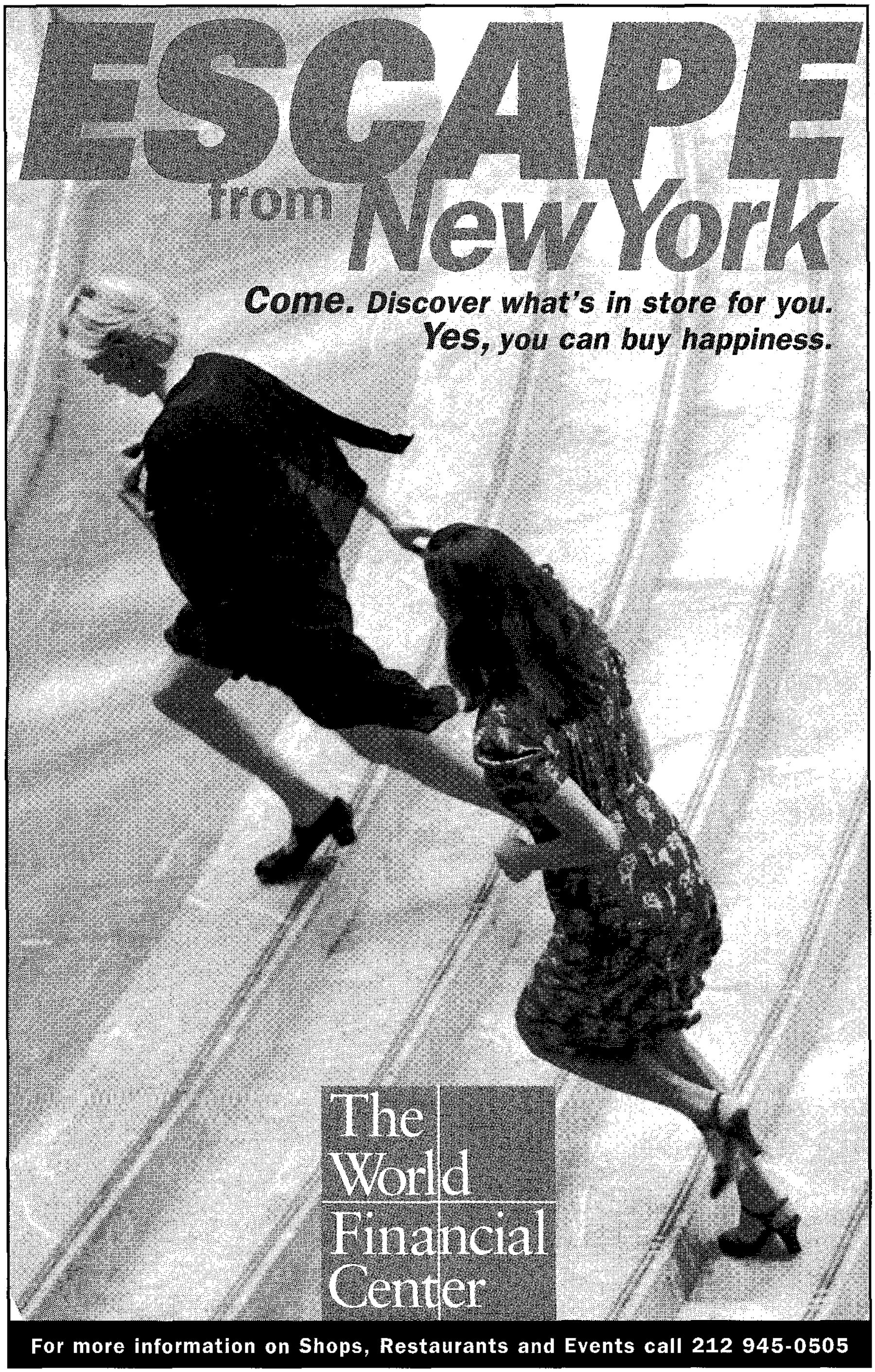
IT HAS BEEN OBSERVED THAT THERE'S NO such thing as a "David Rockwell room"—that, to his credit, you can't identify his work as readily as you can that of Milton Glaser (Trattoria Dell'Arte), Philippe Starck ("44"), Adam Tihany (Remi), or Sam Lopata (Lox Around the Clock). "But that's not the point," Lopata says. "He's doing nothing new. In 1979, I opened a bistro called Joanna, which in

Photographs: clockwise from top left, Paul Warchol; courtesy of the Rockwell Group; Paul Warchol (2); Andrew Garn; center top, courtesy of the Rockwell Group; center bottom, Andrew Garn.



op-cultural thing that's happening in restaurants right now."

Clockwise, from top left: The award-winning Nobu; Planet Hollywood Orlando; the All Star Cafe stadium; Le Bar Bat, as creepy as it's kooky; Rockwell's "celebration of urban wit" at Monkey Bar; Christer's confounds the Zagat set. Center, top: Claes Oldenburg goes to the movies at the refurbished Sony 84th Street; bottom, one night in Bangkok—and Vong.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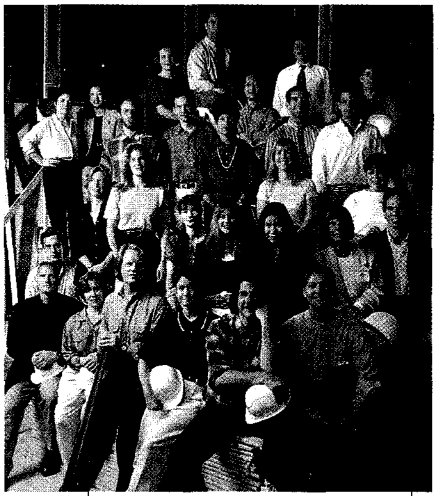

The Rockwell Group at the All Star site.

the drama of its soaring space was the first truly theatrical restaurant in the city." Lopata admires Rockwell. "But my restaurants—especially Lox Around the Clock—are whimsical with a smile. In Rockwell's, there's sometimes too much décor. There's not always a smile."

New York *Times* critic Ruth Reichl has a different standard. "One of the best tests of restaurant décor is the bathrooms," she says. "And I just love the ones at Christer's." (Rockwell designed the Scandinavian lodge—which Zagat respondents have described as "L. L. Bean on acid" and, curiously, a "lovely Southwestern pueblo"—for chef Christer Larsson in 1994.) "They're so clever," Reichl continues, "with wonderful details—like copper, painted tiles, and old family photographs."

Reichl, who recently bestowed three stars upon Nobu, adds, "I'm not wild about *everything* Rockwell has done. But I don't blame him for that. I think he's just giving restaurateurs what they want. Somehow, Rockwell's able to put his ego aside and come up with a completely different design every time."

He's certainly nimble with demographics. For Robert Earl, the British theme-restaurant magnate who ran the Hard Rock Cafe chain, he's designed the Planet Hollywoods, the Marvelmania interactive comic-book restaurant (opening next year at an undisclosed site), and Times Square's Official All Star Cafe, whose investors include Andre Agassi, Shaquille O'Neal, Joe Montana, Wayne Gretzky, and Ken Griffey Jr. The last will feature banquettes shaped like catchers' mitts, an interactive blimp, and eighteen video screens brightened by massive Olympic torchères.

"I just want to point out," Rockwell says, "that our work is actually based on *strong architectonic concepts.* In our spaces, elements sort of float together. Sometimes we leave it to the participant to connect the dots. I love a place like Cabana Carioca [a Brazilian spot he didn't design]. You get the

Photograph by Ted Hardin.

French fries, the crappy mural on the wall, the cranky waiter. If you think about it, they all work together."

As does Rockwell's wardrobe (black jeans, denim shirt, Asics sneakers) with his offices, a vast space formerly occupied by *Spy* magazine. High above Union Square West, it's part mine shaft, part MTV set. Indeed, Rockwell's couture and grooming strategies are, to all appearances, theme-free. Whenever he drops by the Monkey Bar to inspect the restored simian murals, he is handed the obligatory ill-fitting jacket. Anything for architecture.

"LIFE IS SHORT," ROCKWELL SAYS. "SO WHEN I want to do something, I go for it." His father, a buyer for a clothing store, died in a plane crash when he was 2. His mother died of hepatitis when he was 15. His closest brother—Rockwell is the youngest of five boys—died of AIDS a few years ago.

How is it that his work is so . . . *upbeat?*

"Well, as a kid, I was influenced by my mother, a dancer who choreographed local productions of musicals. All of my brothers participated; I played Winthrop in *The Music Man.* The world seemed a better place when I was in the theater." In 1961, his mother married businessman John Rockwell, and they moved the family to Deal, New Jersey. When David's stepfather retired a few years later, he moved them to Guadalajara, Mexico, where David attended high school.

Rockwell came to architecture after rejecting concert piano, which he studied seriously until he was 16. "I practiced three hours a day; I wanted to be Van Cliburn or nothing," Rockwell says. "Then I realized Van Cliburn was doubtful." So he found a new obsession: the abstract-sculptural concrete structures that were sprouting all over Mexico in the early seventies. He applied to the Syracuse School of Architecture; at the admissions interview, he played a Liszt rhapsody and two Chopin preludes.

At home, he still plays. Rockwell lives with his girlfriend, a producer of independent films, in a rose-colored Upper West Side penthouse. It is surprisingly spare; the rooms are perfectly lit dioramas, verging on the neoclassical. "You think it's surprising?" Rockwell says. "We wanted a retreat from the city."

But what are *its* architectonic principles?

"I guess I prefer this article be about design trends and the state of the industry," Rockwell says pleasantly. When asked to discuss certain design-heavy restaurants and spaces designed by other architects, he demurs.

Iridium, for instance. Its architect, Jordan Mozer of Chicago, has said the Lincoln Center fantasia expresses "what music might look like." Rockwell says, "Iridium is the ultimate example of . . . whatever it is. That's a design that called out for attention and it got it."

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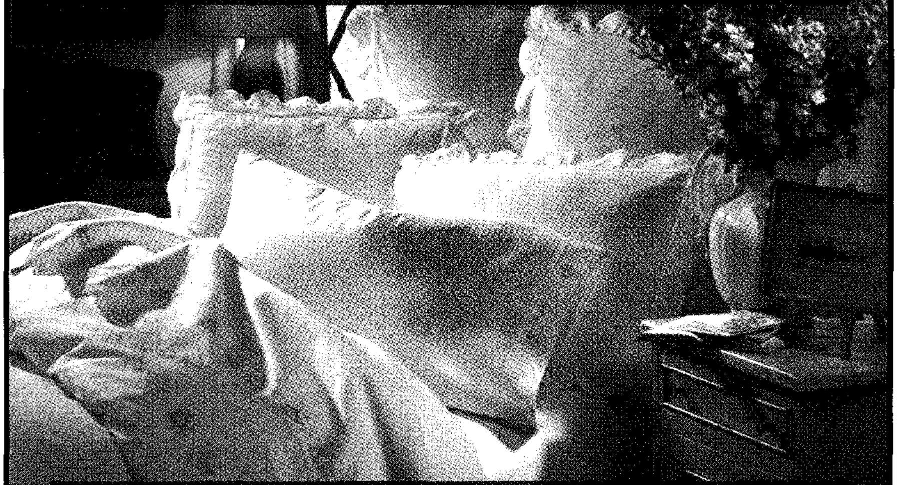

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Lespinasse? "It's okay, if you like luxe. But you gotta love the door handles. You know, the ones shaped like little fat chefs."

Le Cirque? "Who notices the décor? The room's all about Sirio."

Tavern on the Green? "Well," Rockwell whispers, "in my version, you might actually eat *inside* the topiaries."

Robert Venturi, whose classic 1971 text *Learning From Las Vegas* gave blue-chip approval to the happily vulgar strain of postmodernism that now devolves upon Rockwell, says: "I admire the approach of David Rockwell, and I think his work is signally relevant—for now and the future. It acknowledges iconography as a valid element in architecture, and what goes with iconography: symbolism, scenography, signage, ornament."

Has he visited Monkey Bar, where the bar stools are shaped like cocktail olives?

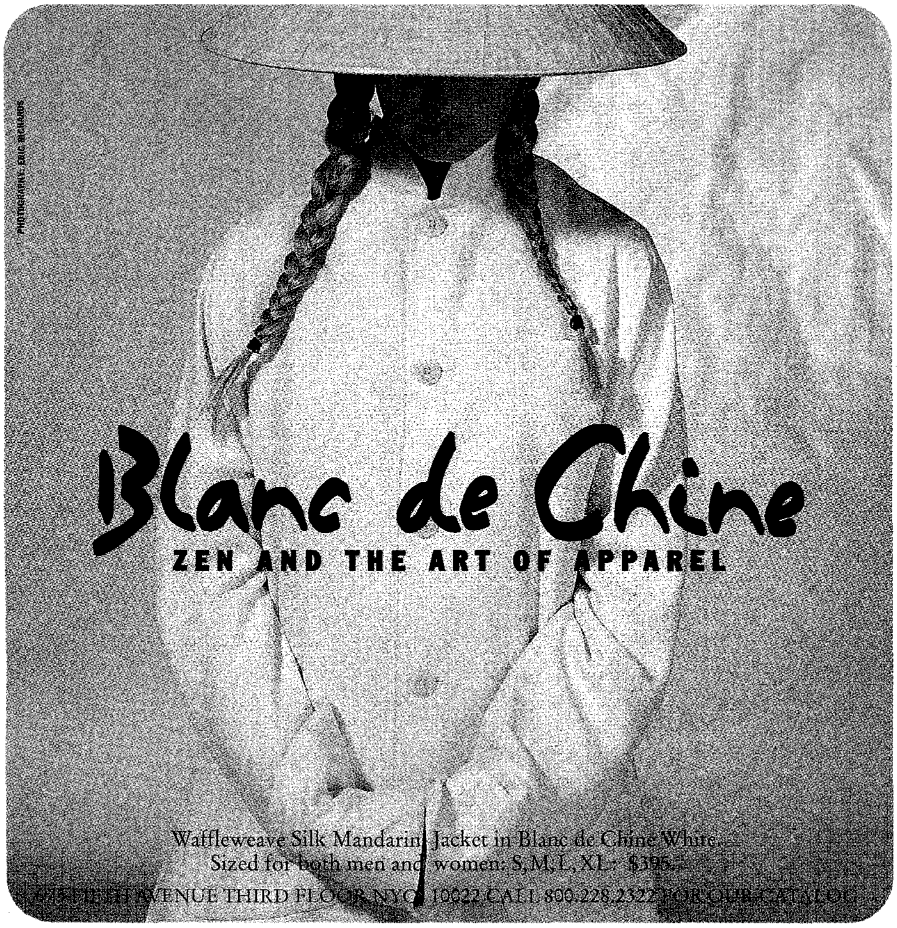
"No," says Venturi, 65, chuckling. "How fun."

Not everyone thinks so. "Rockwell? Yes, I know that name," says the eminent Philip Johnson, 89, who, twenty years before he put a Chippendale roof on the AT&T Building, and 30 years before Donald Trump consulted him on the renovation of the Taj Mahal Casino, concocted the Four Seasons Grill and Pool Rooms. The minimalist Pool Room is, improbably, among Rockwell's favorite dining experiences. Johnson adds, "This Rockwell is the big man on campus now, isn't he? I've been to Nobu, which isn't really my thing. As for new restaurant designs generally—like the Harley Davidson Cafe—they've become the last resort for those who can no longer express themselves architecturally."

Johnson, who was not necessarily referring to Rockwell, has a friend in James Wolcott. Wolcott's *New Yorker* review of the television series *Central Park West* declared, "[It] is the posh face of a corporate push by which West 57th Street becomes a merchandise strip for tourists (with stops at Planet Hollywood and the Hard Rock Cafe), and Times Square succumbs to the happy dust of Disney. The city is in danger of losing its grainy originality and becoming an annex of the megamerger entertainment machine—an urban theme park."

This, though written last month, was actually the Big Idea of 1994. We reprint it because Rockwell is, at this moment, Disneyfying *Disney itself.* Not long ago, before Michael Ovitz and Michael Eisner, Rockwell's deputy presented the firm's plan for the Disney cruise ship. Team Rockwell has also redesigned Pleasure Island, in the heart of Walt Disney World.

"I think it's easy," Rockwell says, "to be wise-guy or mean-spirited about the whole popular-culture thing that's happening in restaurants right now. Obviously, tourists are schmucks if they think they're seeing New York in some of those places. That's not why they were built."



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His hands return to his hair.

"You go into our Planet Hollywood Paris and there's a *film noir* room. Now, I guess about as many people will get the specific references to *film noir* as will get the *Madame Butterfly* cherry blossoms we stenciled onto the floor at Nobu. But nonetheless, it creates this distorted, heightened reality that's wonderful."

Five Planet Hollywoods were designed by Rockwell and his former business partner Jay Haverson, late of Haverson/Rockwell Architects. That business, which also created Christer's, Vong, Le Bar Bat, a Hi-Life Bar and Grill, and various non-restaurants, was dissolved in 1993. Rockwell, who wanted his own business, bought Haverson out. And since Rockwell had developed all of the restaurant contacts himself, Haverson had no choice. (They don't keep in touch.) In two years, Rockwell's firm has grown from 18 to 70 employees; it is now certainly one of the largest firms in the city—if not *the* largest.

"David and I parted amicably," says Haverson, 38, "and I wish him well. I guess one of our biggest disagreements was over Planet Hollywood. I felt it was taking 95 percent of our time, and I wanted to diversify." In a stunning turn of events, Haverson went on to build the new Motown Cafe, at 104 West 57th Street.

"I don't want to overemphasize the historical significance of Motown Cafe," Haverson says. "But I do think it's about a period that triggered very positive things, like white people accepting black people. The Cafe is about something real. It has *authenticity,* a social and cultural side—as opposed to the Planet Hollywoods, which are so much about surface and image."

When this is repeated to Rockwell, he says, "*Huh.*" He prefers not to discuss Haverson. "But from a design point of view, I'm telling you that Planet Hollywood for me is a great opportunity to create my feeling about the magic of the movies. Have you seen *Edward Scissorhands?* I loved *Edward Scissorhands.* If we're able to put those hands in an environment that sort of glows with iridescent blue and lead people past it . . . I think that's fun."

A few days later, he attends the groundbreaking for the Official All Star Cafe. Robert Earl takes the podium, saying something mighty about the universality of sports. Momentarily, he will be joined by Joe Montana, Andre Agassi, and Wayne Gretzky, who wait backstage. Rockwell, in jeans and sneakers, jumps the velvet rope to shake their hands. Along with project manager Anne Corvi and ten other people, he spent eight months designing the site.

As Earl orates, Rockwell inches toward Agassi. They've met once before, but still Rockwell says, "Hi. I'm the architect."

"Cool," says Agassi, wearing the Official All Star Cafe T-shirt. "Where are we putting the blimp?" ▬

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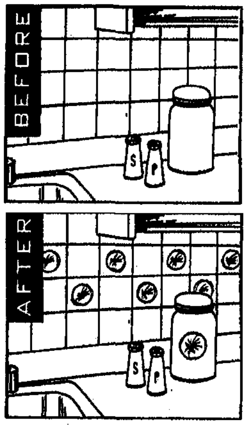

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Diary of a Mad Ho

BY CHRISTOPHER MASON

When Merchant Ivory decided to film scenes from their new movie at the posh East Side apartment the author shares, he discovered that hell hath no fury like a co-op board scorned.

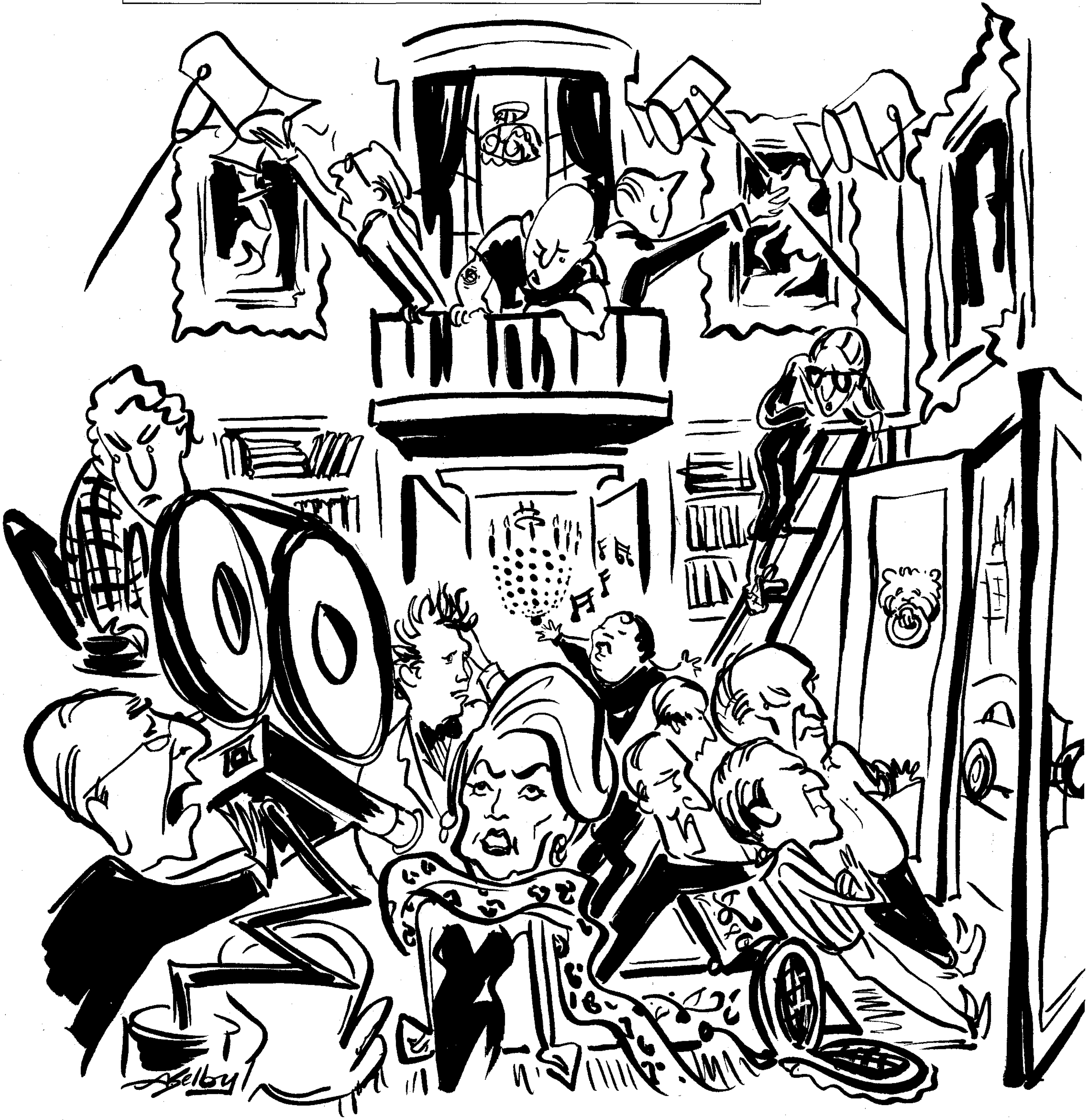
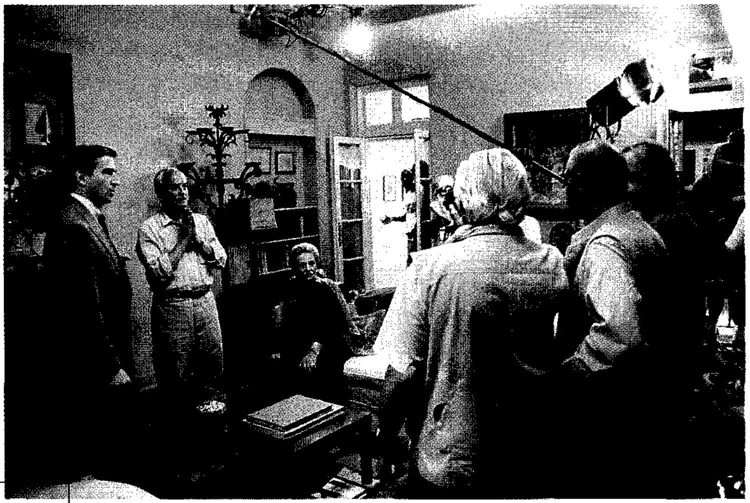


ILLUSTRATION BY ANDREA SELBY
FOR NEW YORK

emate

"Good heavens, you're naked," roared Jeanne Moreau, the French cinematic legend, as I entered my bedroom, dripping from the shower, on the first day that Merchant Ivory came to film in our East Side apartment.

"I'm afraid that my coiffeur has commandeered your room," she laughed, seeing my surprise, "and now you will *never* find your underwear!"

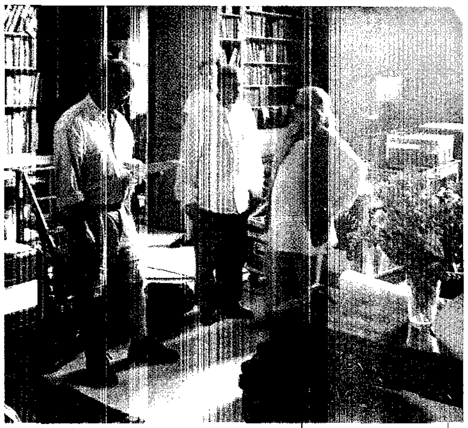


er being kicked
ut, they moved
to an uncanny
e-creation in a
town house
ross the street.

I was not the only one caught with my pants down that day.

Later, I remembered a friend's dire warning when I first told him about the movie. "You must be out of your mind!" he yelled. "One, they'll destroy your apartment. Film crews do. Everyone knows that. And two, your building will go ballistic." I chose to ignore him.

A ferment of activity had consumed the apartment I share on 66th Street with Barbara Ziegler—my Auntie Mame, a wisecracking octogenarian—since I invited Ismail Merchant to meet her and see the apartment.



Ismail Merchant (center) thought the author's apartment was perfect.

"I-deeeal," the producer purred on seeing the double-height living room. "This is the perfect apartment to shoot *The Proprietor.* All the stars, Jeanne Moreau, Nell Carter, and Sam Waterston, will love it." Beguiled by his famously persuasive eyes, B.Z. (as Barbara is known) melted. "It's yours if the building agrees," she said.

Giddy as kites in a hurricane, we called the building superintendent. As if summoned to the headmistress's study, he rushed to pay his respects to B.Z. "The most exciting thing has happened," she began. "Perhaps you saw *Howards End* and *A Room With a View*? Well! Merchant Ivory want to film *my* apartment in August."

"I'll have to ask the management first," cautioned the super. Getting the building's managing agent on the telephone, he asked, "Does Mrs. Ziegler

Moreau and Merchant console each other during the ordeal.

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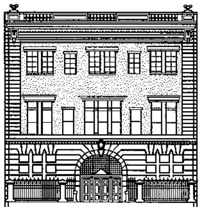

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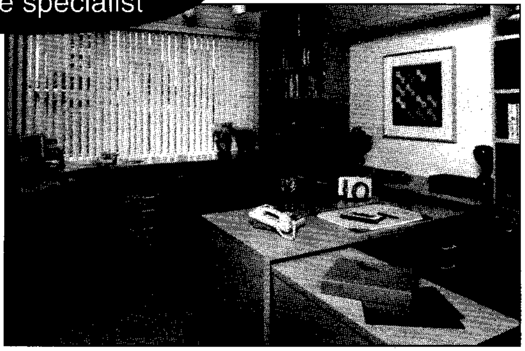

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need permission for Merchant Ivory to shoot a movie in her apartment?" A pregnant pause. "No? And there's no need to tell the co-op board, if all the filming takes place in *her* apartment, not the lobby? Thank you."

This news came as a delightful surprise; our building is infamous for its board. Tongues wagged last year when it refused to allow Carolyne Roehm to buy Baron Guy de Rothschild's apartment across the hall. But cheered by the management's assurance, B.Z. signed the movie contract. No one could guess the calamity that lay ahead. I decided to keep a diary, scribbled on scraps of paper as I walked around the set.

Tuesday, August 22, 1995

Ismail arrives at dawn. The super is already becoming agitated. The film equipment was supposed to arrive early this morning and is not here until midafternoon. The extent of it is awesome, but B.Z., who normally winces when a chair is moved to the left or right of where she placed it 30 years ago, is enjoying the circus.

Seeing the gigantic production truck parked outside, I urge that it be parked elsewhere. "Impossible," says the location manager: "It contains the generator, and there's no place else to park it."

Wednesday, August 23, 1995

The first day of filming. The crew is here, all 35 of its members crammed into our apartment. I am at my computer when the screen fizzles and the air-conditioning grumbles to a halt. Venturing out to discern the cause, I find chaos. Fernando, the hairdresser flown in from Paris, is in tears, wailing, " 'Elp, 'elp! Her hairs will be a fallen soufflé." Nell Carter, splendid and serene amid this vortex of confusion, sits reading her lines beneath a giant hair dryer, which has blown every fuse in the house.

Ismail is on the set, ignorant of the hair wars upstairs, while B.Z. descends the staircase in scarlet Chinese pajamas to greet Jeanne Moreau. They converge like visiting empresses, bowing with compliments.

Running downstairs to assess the mood of the building, I see a pious board member parading the sidewalk, clucking with disapproval as she surveys the truck. Soon, filming is under way. I tiptoe in to join the hush behind the cameras. "Quiet! Rolling! Action!" Nell Carter saunters onto the set. To my horror, the portable telephone in my hand starts to ring. Fierce stares. "I'm so sorry," I whimper. "Keep rolling," says Ismail, managing a smile. Whoops.

Fearful rumblings in the bowels of the building: Donald Rosenfeld, the producer, has been called to the basement by the super. He returns, grim-faced, to report that the board, angry because it has not been consulted, has issued a decree that filming must cease. An icy letter arrives from Brown Harris Stevens, the management company, instructing Merchant Ivory to "withdraw forthwith from the premises."

Told of the problem, B.Z. is in a rage. "They can't do that. I've lived in this building for 30 years, longer than anyone else on that board!"

Half an hour later, a missive arrives from Milbank Tweed, lawyers for the co-op, drawing her attention to a paragraph in the proprietary lease forbidding nonresidential activity in the building without the board's permission. "How would I know what's in the lease?" wails B.Z. "I can't read legal documents. Why didn't the management handle that?" Seeing Ismail's stricken expression, she sobs, "I've always behaved like a lady. How can they do this?"

In the face of such devilish goings-on, an infectious *esprit de guerre* fills the air. Springing into crisis mode, Ismail and Donald get on the telephone, calling the mayor's office, New York senators, champions of the arts, powerful lawyers, and sympathetic neighbors, beseeching them to intercede with the board. Patricia Reed Scott, commissioner of the Mayor's Office of Film, Theatre, and Broadcasting, tells me that she was in the dentist's chair when her cellular phone rang. "It's Ismail Merchant and he says it's urgent," she explained to the dentist, jumping out of his chair. When the receptionist stepped into the waiting room to remind her that the dentist was still waiting, a fellow patient shouted, "Don't disturb her! She's fighting for artistic freedom!" The receptionist rolled her eyes and growled, "*Jeez.* This is *so* Noo *Yawk.*"

Jeanne, Nell, and Sam are available for only a few days. This is serious. The calls go on into the night. Donald asks me to be at the front door at six the next morning just in case there is any trouble.

Thursday, August 24, 1995

Bleary-eyed and heading downstairs at the appointed hour, I hear yelling at the front door. "You promised us we could be here until 1 P.M.," shouts Donald. "You're right," says the beleaguered super, "but now my job's on the line, and I can't allow more than two of you up at a time. Listen, you and I are caught in the middle of something bigger than the both of us."

I find Nell Carter out on the street, looking restless. "I'm here to work, honey," she says. "They told me where the board president lives, and I notice his window's open," she adds, laughing, "so I figured I'd give him a little show!" She launches into her famous tap routine from *Ain't Misbehavin',* then belts out a rousing dawn chorus of "There's No Business Like Show Business"!

When two nuns from the church across the street cross traffic to take in the show, they recognize her and applaud. Nell asks if they know what is happening. "Is this a racist thing, Sisters?" she asks. "Oh, no, Miss Carter, it's just *that* building," say the nuns with a sigh. *(continued on page 130)*

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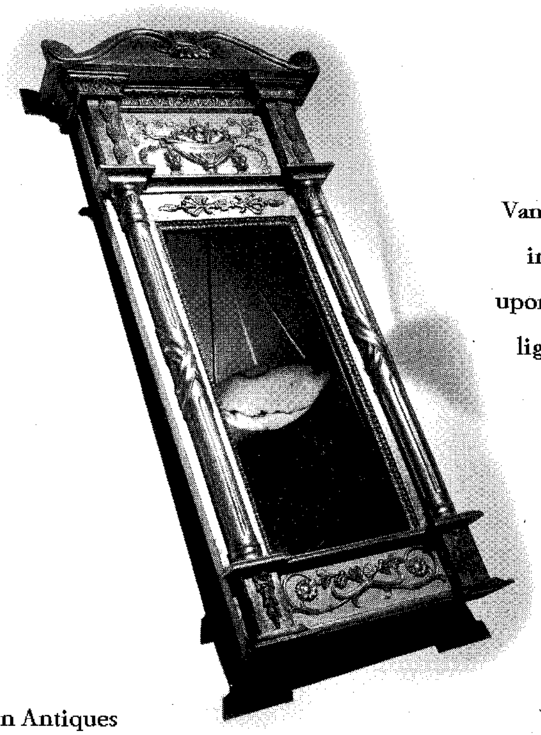

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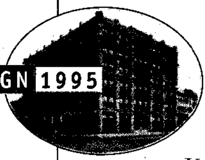


It was the mid-seventies when fashion writer Kennedy Fraser attempted to define the ideal department store: "Is it not, as a public place, a unique synthesis of promenade, living theater, gallery, and classroom of taste as well as marketplace?" It is. Then why was it, she asked, "when all this vitality is possible, that so many of the department stores everywhere are so wretchedly dull?" Twenty-one years later, citizens are more often called consumers, and Fraser's proposal of shopping-as-entertainment is a widely established principle. Yet ABC Carpet & Home—not by conventional standards a department store at all—is still singular: a landmark Flatiron District emporium with annual sales of nearly $100 million. Two thousand international vendors supply the inventory. Five hundred and fifty people help sell it. The competition scrutinizes it, and looks on as ABC Carpet & Home is declared the National Retail Federation's small (read: not a chain) store of the year.

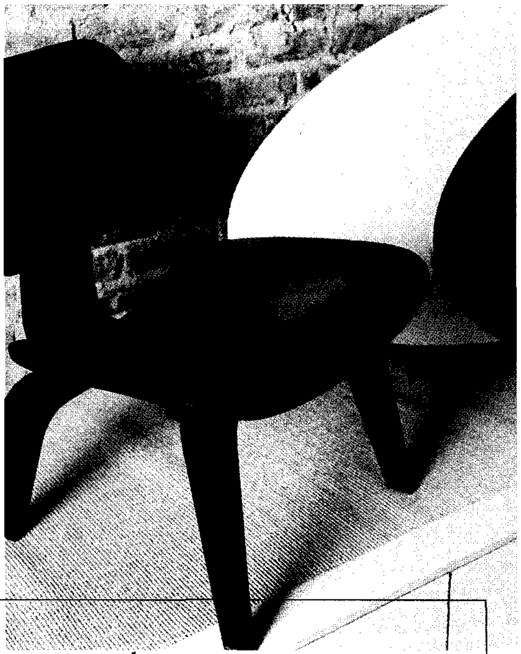
You do not try to understand ABC while you are looking at it. "The ABC Home," a cabbie volunteers when I direct him to Broadway and 19th. "I looks in the windows. Always is nice." And in the windows—all 27 of them—are displays so fanciful and varied as to raise questions about just what is for sale inside. You learn, when you enter ABC, that *everything* is. Glance right and see armoires

Photographed by Thibeault Jeanson

Delivery day at ABC

and tables and an artful jumble of frames, glassware, ceramics. Walk six or seven paces in any direction and a hand-blown Venetian chandelier dangles overhead (on the fourth floor, clusters of chairs dangle overhead). The layout may differ slightly on your next visit, but the sprawl of the place, the density of the merchandise, will always be overwhelming. At any turn you can find some exquisite trinket—a beautiful old pen, say, affordable with pocket money, casually perched on a $1,000 antique.

As recently as two decades ago, ABC Carpet & Home was a much simpler place. It was a discount store, just as Barneys New York and so many other extant American department stores were. It began as something even humbler, with an immigrant named Sam Weinrib who sold rugs from a Lower East Side pushcart. That was in 1897. The two responsible for its current incarnation are Paulette Cole, ABC's creative director, and her husband, Evan, its president. Paulette, 36, is quirky and single-minded and looks like an art therapist, which is what she planned to be. Thirty-four-year-old Evan is quick and energetic and was, for a while, a Hollywood agent. But in 1982, they met, and met cute, at ABC, where Paulette was working. She sold him a carpet. He sent her a note: "Every time I look at the floor I think of you."



How many home stores can be said to exhilarate, or exhaust, the senses as a museum does?

Shortly after that, he left Southern California's dream factory for the one Paulette was building on Broadway. For both it was atavistic. Evan had grown up playing cashier at his parents' store in Queens; Paulette is the great-granddaughter of Sam Weinrib, ABC's founder, and the daughter of Jerome Weinrib, ABC's chairman.

To visit the 888 Broadway office of patriarch Jerry Weinrib is to learn as much about ABC's heritage as you do about him. There is an architectural drawing of a factory—a factory with no actual connection to ABC, but one that Weinrib has around to make people ask questions—beneath which is printed STAY SMART! STAY HUNGRY! There is also a portrait of his late father, Max Weinrib, to which, Paulette Cole claims, her father regularly talks.

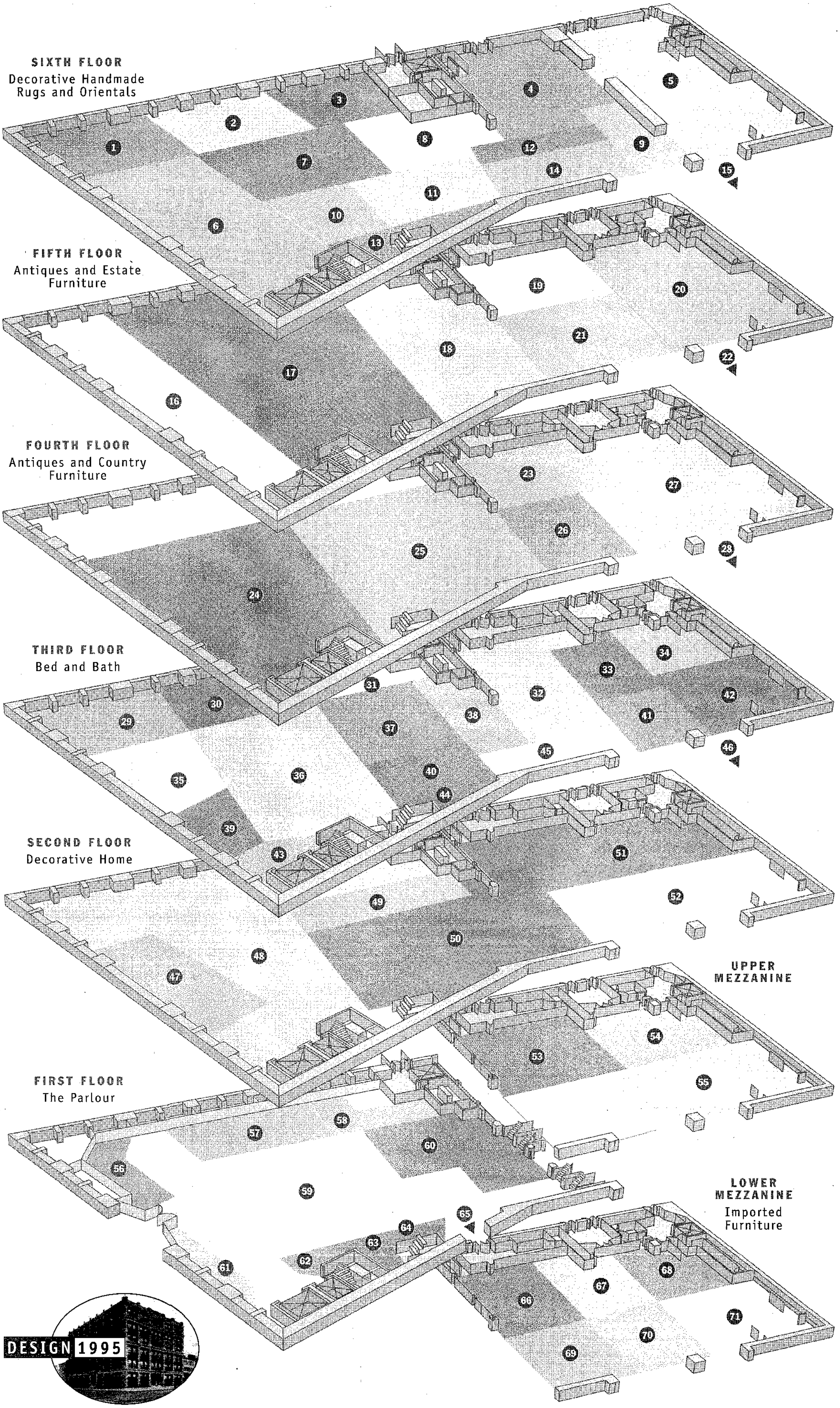
Jerry Weinrib describes his work first as "murder" and then as "moider." He then joins his daughter and son-in-law for a photo shoot but declines, initially, to illustrate the dynamism of ABC by helping Evan Cole lift an antique sofa. Weinrib has never, he says, lifted anything in his life. He asks the photographer, Thibeault, why he is being encouraged to lie, politely addressing him as "T-Bone." Jerry Weinrib, people advise you quietly, is a character.

"I just read a book, *Merchant Princes,*" he says, after returning from a business trip to Germany. "And I thought, That's what we are." Weinrib and his family do indeed call to mind the Gimbels, Goldwaters, Filenes, and Strauses who populate that book. "The one thing they shared," author Leon Harris observes, "despite all the talk of hard work and sacrifice, was fun. Only that explains why almost all of the successful men continued to work when they were old, when they were rich, when they had sons, grandsons, and professional executives." Weinrib puts it in the vernacular: "It's a hard business—broadloom, linen, giftware. It's a funny business. You don't get fun like that from a golf game."

It was he who moved the store to Broadway in 1961 and ran it adroitly enough that when his daughter had her own quite different and expansive vision of what the store could be, there was a robust business to experiment with. Paulette Cole's arrestingly instinctive creativity is something Weinrib claims not to understand. He is of an age to admire the craftsmanship of antiques rather than the fact that they look old. But if the "distressed" look eludes him, profitability does not. "Whatever Paulette does, people say, 'Oooh, that's nice.' And *she's* nice." Evan Cole wins equivalently high praise: "I'm from King Arthur's court," Weinrib says; "Evan comes from the twenty-fifth century." The next generation having proven itself, Weinrib assumes his position beside the sofa and smiles for T-Bone's camera.

Paulette and Evan Cole are less revealing in conversation than in action. She is fluent in the euphemisms of her industry. ABC has to do with shoppers "collecting," not just decorating, and "it's not about trends, it's about self-expression." Self-expression is perhaps the dominant trend of the century—and as elusive for today's eccentric conformists as it was for Tolstoy's Ivan Ilych—but we do not discuss that. Instead we discuss her reluctance to call an idea wrong or a piece of furniture hopeless. As we talk, carpenters install a cornice, and occasionally Paulette interrupts to tell them how to do it. "Art," she says, rejoining the conversation, "is not about perfection." She herself is plainly a perfectionist, and no enterprise on the scale of ABC could work without a strong and pervasive sense of aesthetic right and wrong.

Evan Cole, interviewed separately, sounds very much like his wife. "I can like anything," he says. "I can like something very simple. I can like *this*—" he taps his highly traditional desk. "I can like something completely different." His critical exemptions, however, do not extend to the way we live now. "We're not on earth just to take, take, take. We spend too much time making fashion important. We have to teach people how to live differently: People buy expensive cars, people eat in $100 restaurants, and then they sleep on beds bought over the phone—even though we spend a third of our lives in bed. [ABC is] taking European ideas and making them American. [Europeans] have more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(61) *Spirit East*
(62) *Art Glass*
(63) *Antique Accessories*
(64) *Things for Men*
(65) *ABC Baby*

LOWER MEZZANINE
(66) *Moroccan*
(67) *Indian Teak*
(68) *Indonesian*
(69) *Stone Statuary*
(70) *South American*
(71) *Pine*

leisure, they eat better." But Cole, his father-in-law says, is a workaholic. And a recent business trip has left him with a bad cold. I mention Weinrib's concern. Evan smiles and shrugs.

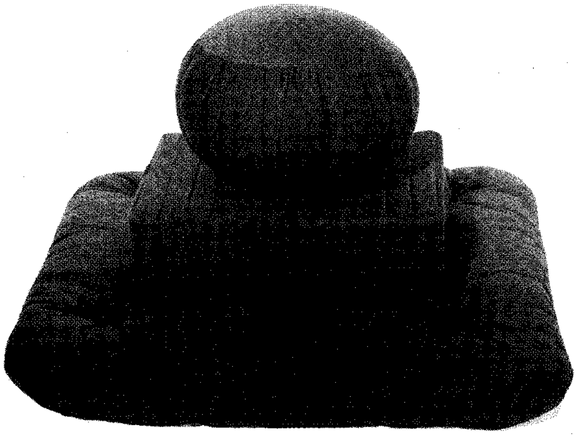
He then announces abruptly that you wouldn't want to spend *too* much time in the store. "In the same way you couldn't spend *too* much time in the Louvre. You'd go nuts." It's self-serving, but it's also true. How many home stores can be said to exhilarate, or exhaust, the senses as a museum does? How many, in short, are a sight to see? ABC Carpet & Home pulls in people who are more taken with the sum than with the parts. They may not even understand the parts. "I thought *these* were armoires," a man says, dropping the first *r,* to his wife about a leather armchair. For them, ABC seems less a museum than a circus, one you don't have to join to feel a certain amazement at the ringmaster. But interest from the peanut gallery does not keep a business in annual sales of nearly $100 million.

The fact is that while Paulette Cole is selling individualism, her boomer customers are buying another flattering notion: Getting and spending in the name of hearth and home transcends mere commerce. Paulette's selection of merchandise suggests the ceremonial old: reminder cards, regal meals, tranquillity. The stock of furniture is so well made, so fundamental, that no one would dare call it a trend. But it is one. It's Martha Stewart's good life, without the frenzied, striving how-to. It does not come as a surprise to learn that Long Island buys less at ABC than Los Angeles does.

An acquaintance who is a doctoral candidate—a man a little more staid than the *Oxford English Dictionary*—is extravagant in his praise for ABC. It is not a furtive pleasure. For people who think themselves above anything so unrefined as shopping-as-entertainment, ABC does not feel like shopping at all. It feels instead more like a reflection of allegedly inherent good taste—lovely, irreproachable, a bit eclectic, our great-grandmothers' taste. But most of our great-grandmothers did not fan themselves in heavily curtained sitting rooms. Paulette Cole's are dreamy improvisations of the past, not reproductions of it.

On the off chance that, in home stuff, avant-garde supplants Old Guard, the Weinrib-Cole triumvirate will still have ABC as living theater. "Every day the place opens; the curtain goes up," Evan Cole says. "And if the audience is there, if the people applaud, if the people *buy,* we've given a good performance." The performance aspect, ABC's abundance and daring and verve, is exactly what an artist I know dislikes. "I just hate it," she says vehemently. And how many times has she gone there? "Oh, I don't know. Ten times." ■

Ercole mosaic dresser made of antique and vintage china shards is $4,995 on the main floor.



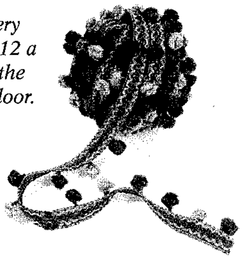
Meditation cushions are $50 to $65 each in Spirit East on the main floor.

Vintage Arts and Crafts hammered-silver-plate tea set (from a collection) is $575 on the main floor.

Photographed by Gentl & Hyers

Matthew Yanchuk ceramic teapot is $90 on the main floor.

Vintage mission oak reclining chair with red leather cushions is $1,295 in Antiques on the fourth floor.

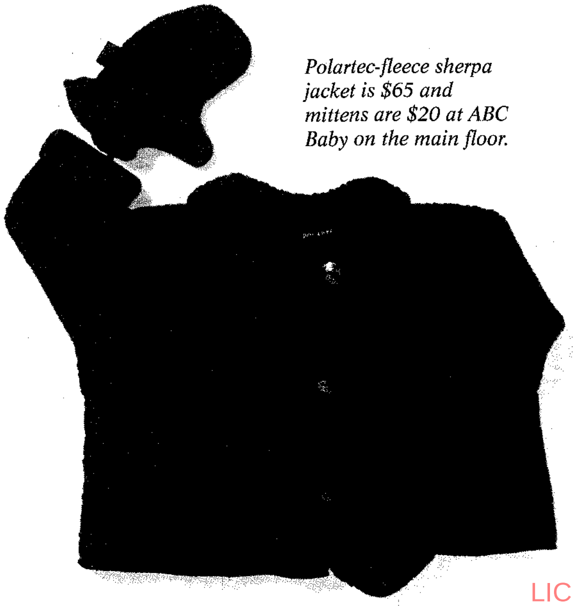


Upholstery trim is $12 a yard on the second floor.

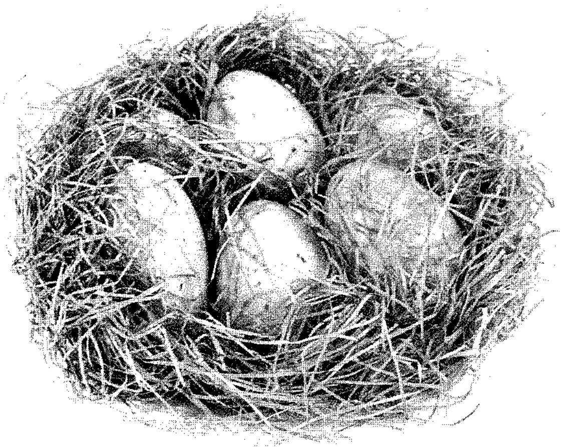
ABC's sheer bulk may be daunting, but there are surprises here worth the hunt.

Letter Perfect

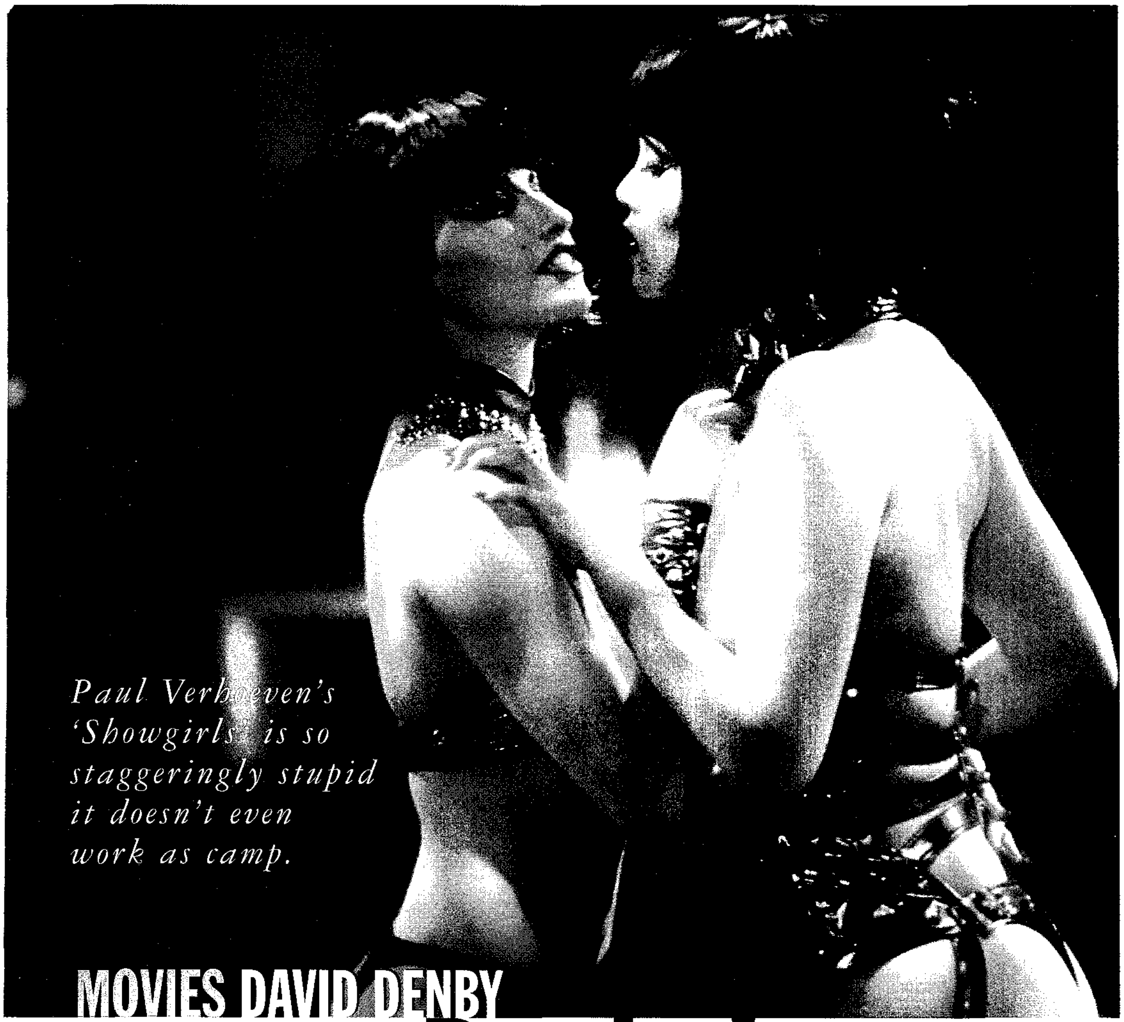
BY CORKY POLLAN



Polartec-fleece sherpa jacket is $65 and mittens are $20 at ABC Baby on the main floor.



Bird's nest filled with French milled egg-shape soaps is $15 on the main floor.



Paul Verhoeven's 'Showgirls' is so staggeringly stupid it doesn't even work as camp.

MOVIES DAVID DENBY

Boobs!

Mammaries are made of this: Elizabeth Berkley (left) and Gina Gershon pretend to get each other hot.

"NIMPULLS," MY LITTLE BOY CALLS THEM. IN the course of the new Paul Verhoeven movie, **Showgirls**—which fancies itself a deeply felt drama of the moral redemption of a Vegas lap dancer—the nimpulls get quite a workout. So does the rest of the female anatomy. But especially the nimpulls. Chomped and iced, kneaded and yanked, and everywhere exposed, the poor things couldn't have received worse treatment from malignant twins. If nothing else, Verhoeven has shown us what big-budget fetishism looks like: "I like nice tits," as one of the characters (a woman) delicately puts it, to which her companion (another woman) responds, "I like *having* nice tits." Verhoeven and screenwriter Joe Eszterhas have announced that the movie should be taken as a feminist statement. One way they "empower" women is to make them sound like cloddish men.

Verhoeven and Eszterhas are quite sure they know what men "like"—and women too. What they may not know, however, is that some of us hate falling into the hands of monomaniacs. While preaching integrity at us, the movie offers such nutty scenes as the one in which the heroine, Nomi (Elizabeth Berkley), having succeeded onstage as a dancer, gives a press conference—in a transparent glitter suit. Or the one in which a fat burlesque comic, performing at one of the lesser Vegas clubs, punctuates her jokes by flapping her arms, which causes the top of her dress to fall down. Over and over, the dress falls off the same talentless old bawd. Is Verhoeven insane? Is he fourteen? The entire movie keeps flashing the audience. *Showgirls* isn't very erotic, but it is most definitely lewd. The sole critical question is this: Will *Showgirls* reside with *Valley of the Dolls* and *The Other Side of Midnight* in the pantheon of great trash? Will it be revered and parodied in every gay bar from New York to Hong Kong? The answer, I think, is no. *Showgirls* is too coarsely stupid to become a camp classic.

This is a movie not so much mounted as strung out. Everything in it is overwrought, frenzied, empty. The Dutch-born Verhoeven once made interesting films like *Soldier of Orange* and *The Fourth Man*. But in the United States, the director quickly arrived at the lowest possible estimate of Hollywood and of himself, and instead of making interesting movies, Verhoeven has made *Robocop* and *Basic Instinct*. The land of opportunity! Verhoeven is getting away with his cynical mock-showmanship. Preposterous as it is, *Showgirls* may even be a hit (the first weekend offered mixed evidence). Those who don't get off on the nudity and the sex—or what passes for sex—will get off on moral outrage. Verhoeven and Eszterhas win either way.

As filmmakers, both men seem to have lost touch with any kind of reality. In *Showgirls,* the simplest acts explode in our faces like homemade firecrackers. At the beginning, Nomi, dressed like a hooker with tons of eyeliner and some sort of evil purplish wax on her lips, hitches to Las Vegas. When the driver who picks her up, an Elvis type with an open shirt, comes on to her, she acts as if she's surprised and pulls a knife on him; he grabs at the wheel in panic and almost causes a huge truck to turn over. Later, in Vegas, after Elvis departs with her suitcase, Nomi pounds on a car parked nearby and gets drop-kicked in the belly by the owner of the car, Molly (Gina Ravera), a black seamstress. Nomi spits blood and nearly gets run over; then she falls into Molly's arms.

And that's the most believable part of the movie. Elizabeth Berkley is tall, with a long, long, slender body,

Photograph: top, Murray Close/United Artists.

eyes that pop out of her face, and an attitude of boundless enthusiasm. At least it looks like enthusiasm: Verhoeven may well have lined her clothes with electric wires, for Berkley flings herself wildly in and out of rooms, and dancing onstage, she whirls, thrusts, and kicks, her arms and legs jerking like pistons. To my eyes, she looks less like a dancer than a piece of gym equipment putting itself through an aerobic workout, yet everyone in the movie is bowled over by her talent. Berkley even *eats* violently, assaulting defenseless bags of chips. Like the ice-pick-wielding Sharon Stone character in *Basic Instinct,* Nomi is Eszterhas and Verhoeven's idea of a liberated woman: She spends the whole movie turning on her heel and walking out on people, even people who are trying to be nice, and when she's mad, she pulls a knife and kicks men in the balls. After 30 years of revolution in the life of women, Hollywood gives us these ludicrous caricatures of strength—female Rambos with stiletto nimpulls.

Nomi wants to get onto the stage of the Stardust, a hotel that puts on elaborate topless shows, and she's awed by the star, Cristal (Gina Gershon), who bursts out of a volcano and is surrounded by dancers grabbing at one another and removing whatever costume remains. There's another number, even better, featuring motorcycles and topless women in black leather. This, apparently, is the summit: show-business heaven. Verhoeven and choreographer Marguerite Pomerhn-Derricks stage these peculiar routines with grim determination and a stunning absence of irony. Didn't anyone notice that the numbers are a jerk's idea of erotic spectacle—kitsch monstrosities? Perhaps not. Insensitivity may have shaded into insensibility. A good part of the plot—an elaborate rivalry between Cristal and Nomi on the dance floor and in bed—has been lifted from one of the most familiar movies ever made, *All About Eve,* a bit of hijacking that suggests the filmmakers don't care what anybody thinks of them.

If made with even an ounce of affection, *Showgirls* could have worked. The tawdry, hustling milieu has a gamy fascination; the movie might have turned into a rowdy backstage musical. Working in the rear alleys of the sex trade, a director like Jonathan Demme or Robert Altman might have brought out the pathos and the humor in the tawdriness. Potentially, a long sequence in which girls are selected as dancers, trained on the spot, and then thrown into a stage show is a good one. But Verhoeven and Eszterhas treat everything with slick brutality, and one's enjoyment freezes. Most of the dramaturgy is at the level of the more flagrantly obvious soap operas, in which the characters are always denouncing or seducing one another. The snarling dialogue—"I'm erect,

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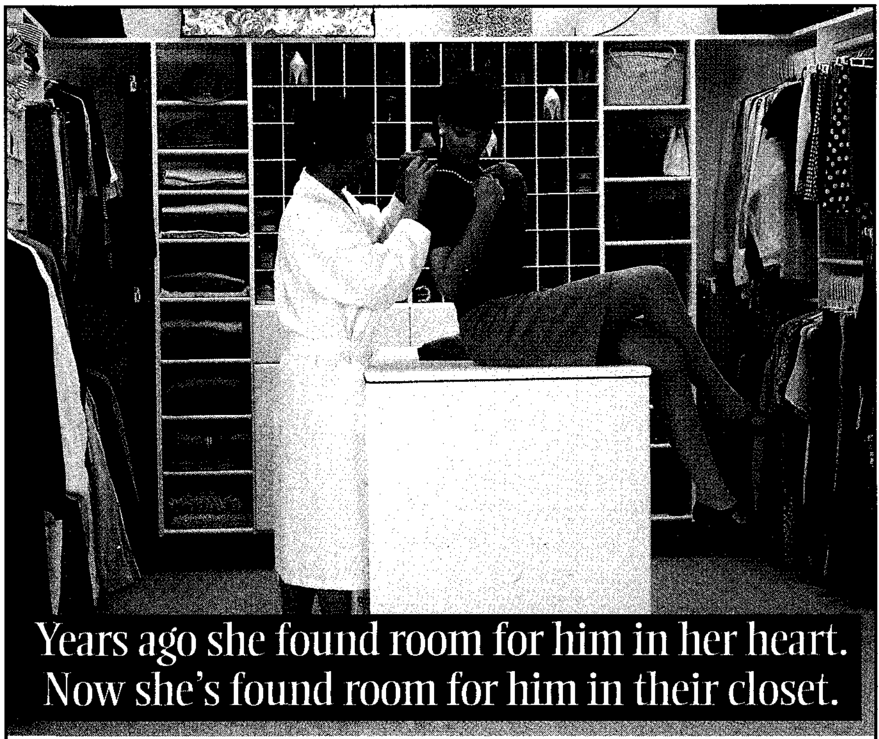
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why aren't you?"—sounds like Jacqueline Susann rewritten by an idiot. If ever a movie needed a star and a few familiar faces, it's this one, but Verhoeven cast the whole movie with second-raters, which makes the material colder and more remote—more like pornography.

To make ends meet, Nomi works in the more relaxed atmosphere of the Cheetah Club, where the dancers wrap themselves around poles and occasionally, in the velvet back room, around individual customers. Cristal shows up with her lover, Zack (Kyle MacLachlan), the director of entertainment at the Stardust. In what is supposed to be a devastatingly perverse moment, Cristal, who has a decided interest in Nomi, pays for the young dancer to perform a lap dance upon Zack. (Lap dance *upon*? Or is it *with*? No copy editor can help me this time. In any case, she lap-dances him.) Elizabeth Berkley has the legs for lap-dancing, if not for dancing, and Kyle MacLachlan's helpless excitement as she snakes herself around him is amusing to watch—it's the one truly sexy moment in the movie. As for the rest, there's an immense amount of teasing and boasting, until at last we get a lovemaking scene between Nomi and Zack in his swimming pool, a very large, very gaudy pool indeed, surrounded by neon palm trees and fish mouths spraying water. As Nomi thrashes about, making waves, we get the funniest of the big Hollywood orgasms, a real lollapalooza.

We can laugh, but anyone who actually sits through the movie can't help feeling a voyeur. The crumminess may be intentional, a way of forcing complicity on the audience. *Listen, Buster, if it's so terrible, why don't you get up and leave? You're hooked, aren't you?* Okay, we admit it, we're hooked, but how about *them*? Judging by the filmmakers' remarks to the press, they have convinced themselves that *Showgirls* is a moral fable. They put on a $40 million burlesque show and announce, as Eszterhas said, that it contains "almost a deeply religious message." Why religious? Because Nomi, an ex-hooker, wins everything and then, turning her back yet again, walks away from her triumphs. She loses her job but gains "herself" (whatever that might be). One senses the creation of a self-justifying myth: Eszterhas and Verhoeven may think that they can turn a trick and then walk away. But they can't. This is their second job of whoring together, and Eszterhas has also written the upcoming *Jade*, which is about a therapist by day and hooker by night who is suspected of murder. The pay is good, and the boys appear to enjoy the life. If the film's a hit, they'll be back on those mean streets soon enough. ■

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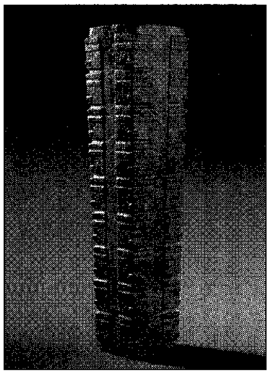

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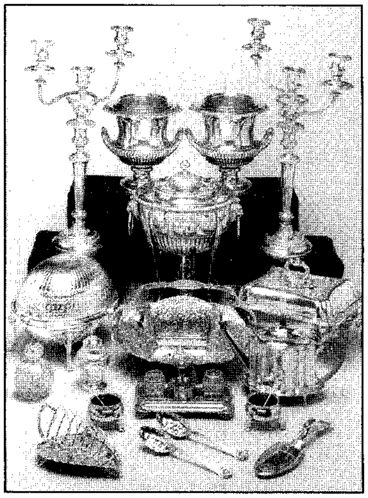

THEATER **JOHN SIMON**

Playing With Herselves

Adrienne Kennedy's double bill at the Public is ponderous, pseudo-poetic, and pretentious; Karen Akers goes boldly bilingual at Rainbow & Stars.

Falling *Stars:* Tim Michael, Jennifer Gibbs, and Sanaa Lathan in *A Movie Star Has to Star in Black and White.*

WHAT DOES THE PLAYWRIGHT ADRIENNE Kennedy have going for her? First, she is black. Second, she is a woman. Third, she writes symbolism, lousy symbolism, but anti-realistic, which, to impressionable and politically correct souls, spells Magic Time. Boldness, originality, poetry—all this from a black woman from Cleveland. Oh, the wonder of it! In an interview, Miss Kennedy remarked, "The white male writer . . . stand[s an] 80 percent greater chance of getting his writing career to pay off." I don't think Miss Kennedy was ever more mistaken—except when she sits down to write one of her plays. Signature Theater Company, temporarily housed at the Public, is devoting its entire season to Miss Kennedy's work, starting with the double bill of **Funnyhouse of a Negro** (1964) and **A Movie Star Has to Star in Black and White** (1976), the very titles exuding the pretentiousness that is the author's hallmark.

Not much goes on in *Funnyhouse,* or indeed in any of Kennedy's plays. The author, who here goes by Negro-Sarah, is a young black would-be playwright who—unhappy with her lot—projects herself onto other characters: Queen Victoria Regina (a bit redundant, that), a Duchess of Hapsburg (spelled "Dutchess" in the program), Patrice Lumumba (spelled "Lamumba"), and Jesus. Each of these is styled "one of herselves," and each is a crashing bore. Other characters are the mother, who runs around barefoot in a shift cursing her husband; the Landlady–Funnyhouse Lady, Sarah's white landlady; and Raymond Funnyhouse Man, her white Jewish lover. The play blathers on as Sarah, "a child of torment," feels "trapped in blackness."

Rather incoherently, Miss K. explains, "When I made the breakthrough where the character could have other personas, the images seemed more indigenous." Indigenous to what? Anyway, the drama here consists of recurrent violent knocks on a door, presumably from the evil father, though it is a suited Lumumba and a T-shirted Jesus who emerge, to little or no effect. And the knocking continues. Bits of monologue spoken by one character are repeated by others, over and over in a verbal circle jerk. All of them laugh a lot, though they (or the author) will not let us in on the joke, if there is one.

Of prime interest here is a headless gypsum statue of Queen Victoria with books piled on its plinth, a perfect symbol of the author. Second most interesting is the complaint of several characters that their hair is falling out in clumps. And third is Sarah's revelation that her father "hung" himself. If Miss Kennedy can't make sense, couldn't she at least manage grammar?

The second play, *A Movie Star,* is introduced by the Columbia Pictures Lady, holding her torch aloft and spouting, like everyone in the play, a lot of dates that are doubtless deeply significant to the author but meaningless to us. The first scene unfolds simultaneously in a hospital lobby and in the famous cigarette sequence from *Now, Voyager;* the second, in the room of Clara's comatose brother and the bedroom scene from *Viva Zapata!;* the third, in the old room of Clara, the heroine, and the rowboat scene from *A Place in the Sun.* The men (Paul Henreid, Marlon Brando, Monty Clift) speak

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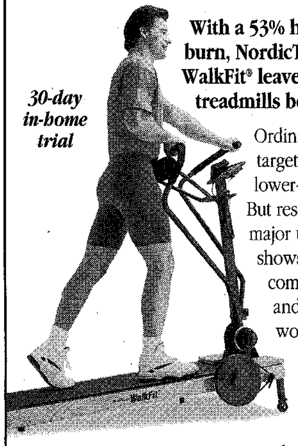

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no more than the comatose brother; the women (Bette Davis, Jean Peters, Shelley Winters) bubble over with authorial gush and guff. What these parallel movie scenes have to do with Clara's failed marriage to Eddie is anybody's guess.

The writing is desperately poetic—e.g., "I call God, and the owl answers. It haunts my tower, calling." (Another Kennedy play is *The Owl Answers;* a great recycler, our Miss K.) The brother dies discreetly, without disrupting the flow of Sis's verbiage. It all might have been more fun had Miss K. chosen other movies to project herself onto, say *Ben-Hur*, *Metropolis*, and *Duck Soup*. And you can always spot pretentiousness by a mood-setting cello; but a cello throughout is pretentiousness cubed.

KAREN AKERS'S NEW ACT AT RAINBOW AND Stars, **Whenever I Think of Paris,** mainly features songs about Paris in English and songs from Paris in French. Miss Akers is a striking presence; a giant seabird with sleek plumage and aquiline beak, she moves with predatory litheness and sings with a silken growl.

THEATER

The French songs prove a less-than-winning gamble. Miss A.'s French is good, but not perfect: The *ui* diphthong sometimes trips her up. Again, not picking any *chansons* by Jacques Prévert and Joseph Kosma (along with Brecht and Weill the greatest songwriters in modern history) is a criminal oversight; picking well-known Edith Piaf numbers, a strategic error. What suits a little sparrow sits ill on a giant sea eagle. But several songs in English come off nicely, especially Coward's "Chase Me Charlie," David Frishberg's "Another Song About Paris," and the irrelevant but pleasing "Dream a Little Dream of Me." A few, such as "What'll I Do?," fall flat in Michael Abene's too-tricky arrangements.

AT THE SECOND OF TWO TULLY HALL CONcerts (see "Classical Music," page 92) honoring the music of Paul Bowles—a well-deserved tribute unevenly executed—we were treated also to theater, dramatic readings from plays to which Bowles composed a musical background (*The Glass Menagerie*) or foreground (*Así que pasen cinco años*). The García Lorca play, his most bloodless, fared poorly—despite fine singing and acting from Carl Halvorson—thanks to the abominable antics of Robert LaFosse, Tovah Feldshuh, and the unspeakable Angelina Réaux. Things picked up in *Menagerie,* with Tom Hulce looking like a slob but reading his lines agreeably, and Rosemary Harris a superb Amanda. Crowning her subtle performance was Harris's smile, like the rose window in Chartres: a multifoliate rose that makes an entire cathedral burst into life. ■

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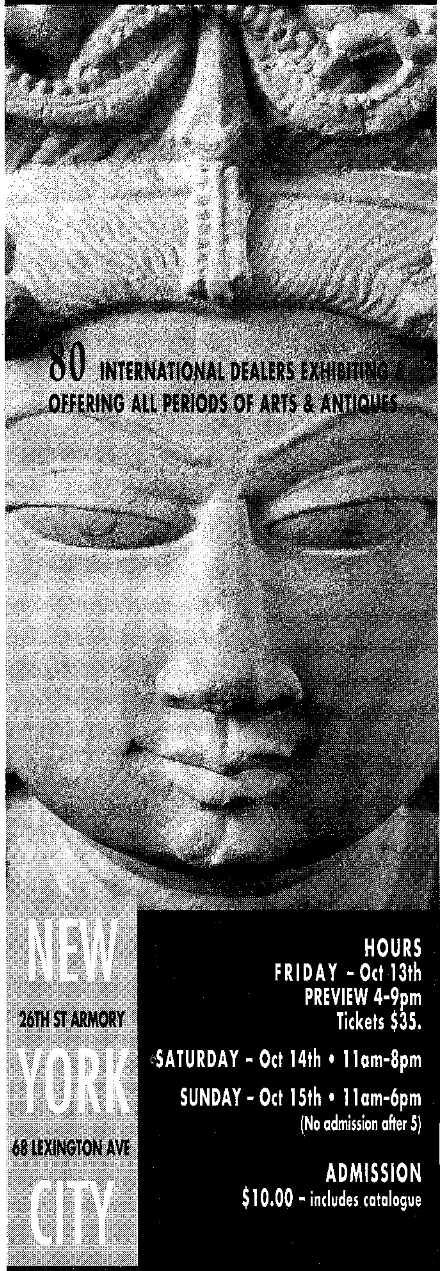

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BOOKS TAD FRIEND

Lost in the Desert

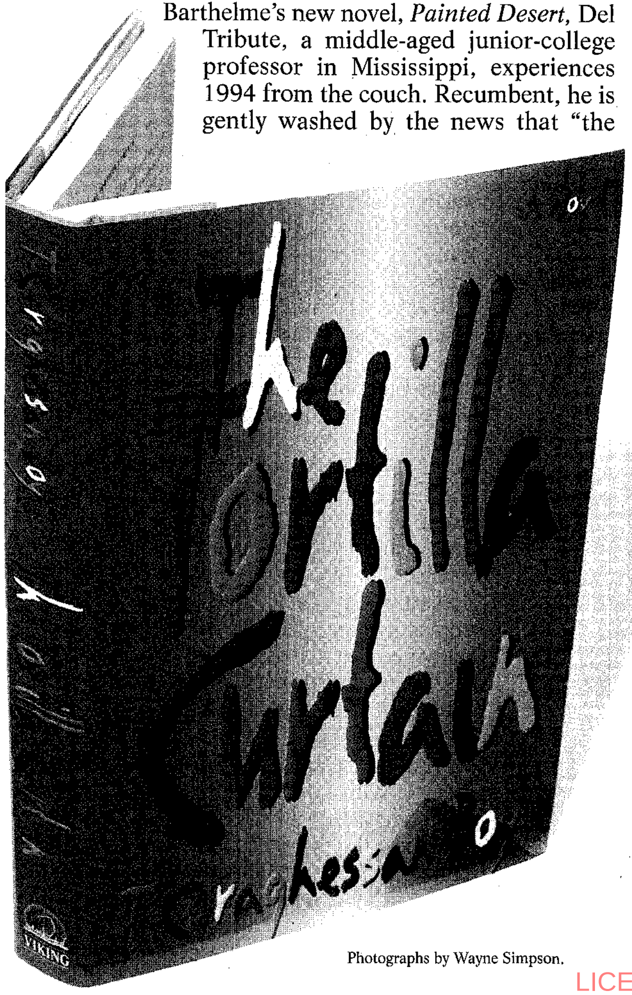
T. Coraghessan Boyle and Frederick Barthelme send their characters out among the cacti to find what's wrong with America. Tough question.

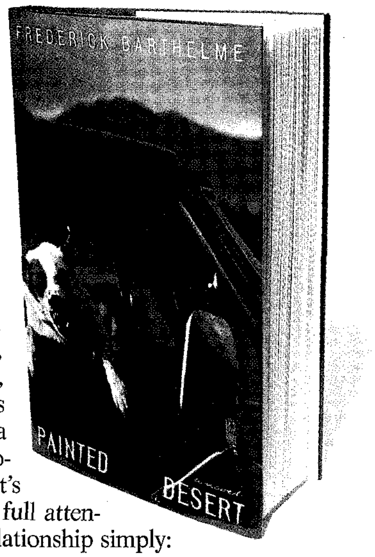
The Tortilla Curtain
BY T. CORAGHESSAN BOYLE
Viking; 355 pages; $23.95

Painted Desert
BY FREDERICK BARTHELME
Viking; 243 pages; $22.95

THAT IDEA THAT THE COVENANT AND PROMISE OF America have somehow gone awry is the tar baby of our literature: Almost every writer who grapples with it gets stuck. Books float free only in the rare instances when their authors are not just trying to write a Big Book but actually have a compelling idea of what went wrong. For instance, that slaughter-drunk mercenaries cursed the West in subduing it (Cormac McCarthy's *Blood Meridian*), or that TV and microwave emissions have fried our souls like cocktail weenies (Don DeLillo's *White Noise*).

Even more than DeLillo's, Frederick Barthelme's characters are stunned by media, transfixed. In Barthelme's new novel, *Painted Desert*, Del Tribute, a middle-aged junior-college professor in Mississippi, experiences 1994 from the couch. Recumbent, he is gently washed by the news that "the fires were still raging in the West, and somebody was murdered in a bathroom, holding a cigarette, and Billy Crystal's new movie hadn't done so well, and there had been another train wreck, and three different people mentioned Ding Dongs."





Barthelme's novel is both weird and familiar; Boyle's is mostly overdrawn.

Del's 27-year-old girlfriend, Jen, prefers the Internet, which she floods with "corruption, stupid speeches, UFOs, tattoo dreams, gonzo publishing, sneaky political crap, warnings, cartoons, wild stories." Many writers would stop with "warnings," going for a dire augury, but Barthelme wants a Thorazine effect—dazed but simmering. It's terse, funny writing that demands our full attention. Thus he sums up Del and Jen's relationship simply: "Things were fine," meaning the opposite.

Only when Del and Jen see a rerun of L.A. riot atrocities—Damian Williams clocking Reginald Denny and then spray-painting Fidel Lopez's genitals—are they roused from baffled mutual tenderness to a mission straight out of *Hard Copy*. Picking up Jen's dad, Mike, and her angry friend Penny, they drive west in Mike's big Lincoln Town Car to scope the Kennedy-assassination locale in Dallas, planning later to check out the O. J. Simpson kill site in L.A. and lastly to find and execute Damian Williams.

Hatched in irony, the plan is really meant just to set them in motion, establish the possibility that something meaningful—anything—might happen. Del, particularly, is inhibited by self-consciousness, Walker Percy's idea that it is almost impossible to see tourist sites afresh. He tells Jen that the existential road trip is a fraud perpetrated by bad movies: " 'I'm supposed to believe that every five minutes, some guys, you know, like, steal a car and drive across America, desperate with boredom, eager to kill.' "

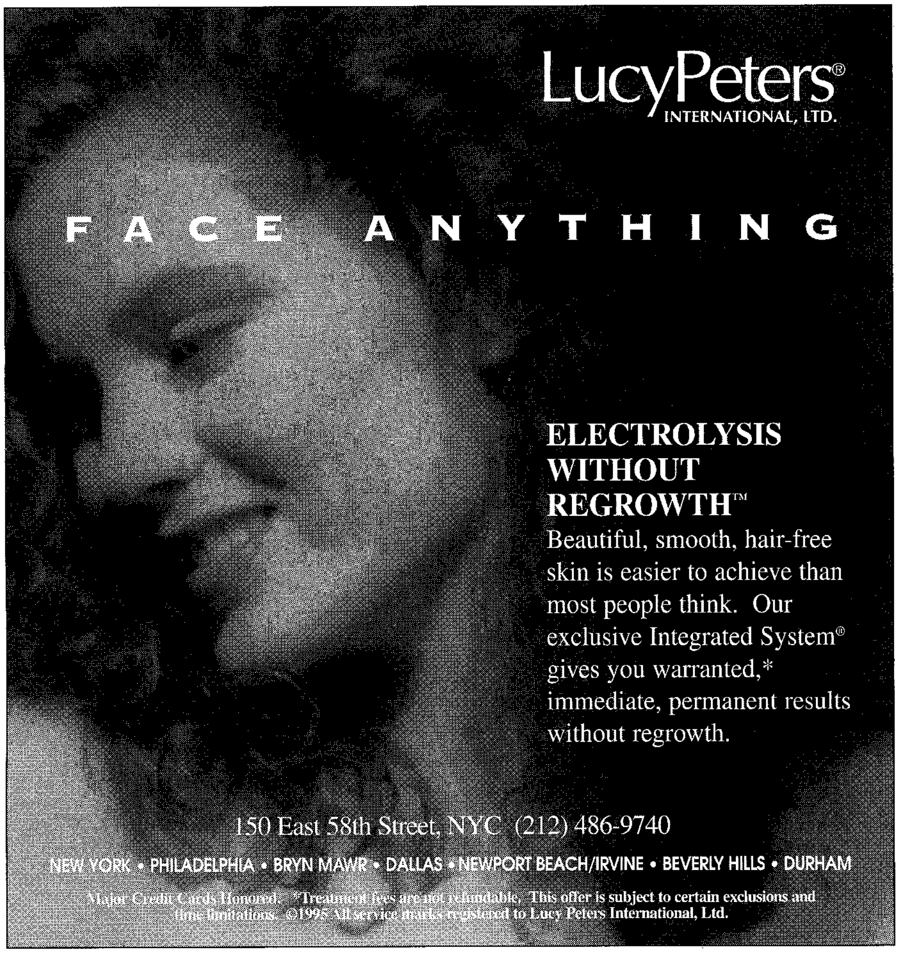
" 'So we got a little problem in this country with authenticity,' " she says. " 'Let us have our fun.' " The mirth is bitter: Urged on in their jihad by Durrell Dobson, Jen's loony e-mail correspondent, who declares, " 'We are going to bring face-branding to the forefront as a means of permanently marking those who we do not wish to exterminate,' " they progress from ranting about the carnival of assholes on *Larry King Live* to listing people to kill. " 'What about Garcetti and Marcia Clark?' "

" 'Necklaced. Both of them. Shapiro, too—he's such a wheezer.' "

But Mike and Penny's growing intimacy dilutes their purpose. And so does Del and Jen's need to slot each new stimulus into some wised-up theory, as when Del's fury about Rwanda dissipates after he decides that if matters were reversed, the Rwandans would sit around and watch him die on TV, too.

Barthelme novels usually idle toward a moment of ten-

Photographs by Wayne Simpson.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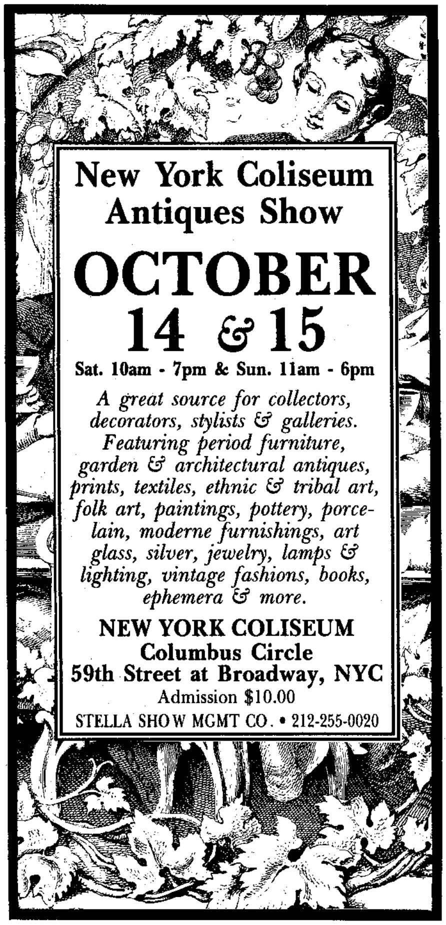
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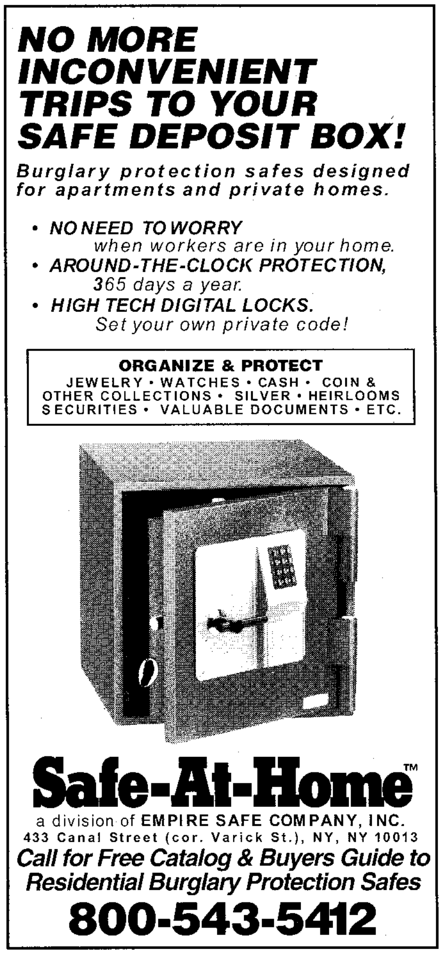
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uous accommodation, and this threatens to be no exception. A violent outrage occurs, but Del and Jen participate only as appalled connoisseurs. Then, astonishingly, the Arizona wilderness dazzles them into an epiphany as—even more astonishingly—Barthelme's prose takes flight: "Like White Sands, Canyon de Chelly redefined the world, made it more wonderful than we thought—it was like seeing sky for the first time [. . .] the Red Sea, parted in stone." Alone with Del, unfiltered by media, unarmored in irony, Jen is moved to announce that " 'This country is making us into saints, making us feel like saints, and that's worth everything.' " Only a writer as bitterly agnostic as Barthelme could sell us a happy ending in which latter-day saints go marching in.

T. CORAGHESSAN BOYLE'S *The Tortilla Curtain* begins where Barthelme's book ends, with a contrast between our strangest city and the Arizona vastness. Delaney Mossbacher, a meek, health-conscious L.A. liberal, hits an illegal Mexican immigrant with his car and can't get anyone to stop and help: "He might as well have been lost in the Great Painted Desert for all the good it did him."

This chance blow sets in motion Boyle's counterpoint between the guilty motorist and the wounded pedestrian.

Delaney, a nature columnist, lives with his robo-Realtor wife, Kyra, in a gated community unsubtly named Arroyo Blanco ("White Gulch") Estates, where they snack on tofu kabobs with honey-ginger marinade. Cándido Rincón and his wife—named, even more ham-handedly, América—live in the canyon below and scavenge for garbage and dog food. Boyle's underlying point is that both couples, plagued by material strivings, are lost in the same spiritual desert.

The very definition of a p.c. liberal, Delaney grows increasingly closed-minded as his car is stolen and someone begins scrawling menacing Spanish graffiti around the neighborhood. Meanwhile, América is raped, and when she tries to cook a frozen turkey a drunk gave them for Thanksgiving, she succeeds only in setting the entire canyon ablaze. Delaney and Kyra fear for their photo albums and video games; Cándido and the pregnant América scramble for their lives. Each couple comes to hate what the other stands for, convinced that it is the brown interlopers/the white burghers who stand between them and the American Dream.

Boyle's best idea—his bid for a vision—is casting this struggle in terms of natural selection, with too many creatures fighting for too few resources. Even the coyote who snatches the Mossbachers' two Dandie Dinmont terriers becomes not just a character but a Darwinian combatant. Delaney sees the foredoomed outcome, "knowing what he did about migratory animal species and how one population responded to being displaced by another. It made for war, for violence and killing, until one group had decimated the other."

Unfortunately, Boyle conducts his species war with lab rats for characters. They exist only to run his maze for food pellets. He writes Kyra off with "Real estate was her life" and compels Delaney, whose nature column is entitled "Pilgrim at Topanga Creek," to write with wheezy self-satisfaction. Setting off to the "wild," Delaney soliloquizes, " 'My fare is humble: an apple, a handful of trail mix, a Swiss cheese sandwich and a long thirsty swallow of aqua pura from the *bota* bag.' "

But Boyle's satire of the Mossbachers and their feckless neighbors is at least grounded—he has a keen eye for California cuisine-and-car culture. The Rincóns, alas, are a disaster. Boyle effectively captures the desperation of their search for work, any work, and the cruel anxiety with which América scrubs stone Buddhas for a fat American patron, frantic to prove herself even after he has pawed her in his Mercedes. But Boyle is mystified by how the illiterate Cándido and América should think: He often lapses into "authenticating" them with Spanish words, as when Cándido prides himself that "he was no looter, no thief, no *pandillero* or *ladrón*." Boyle also has América muse that Cándido had been "damaged in the way of a man who has to scrape and grovel and kiss the hind end of some irrecusable yankee boss. . . ." Irrecusable?

And worst of all, in a *Grapes of Wrath* touch, Cándido "thought of Christ with his cross and crown of thorns and wondered who had it worse." Boyle even flashes a little eschatology—the escape of a character named Dominick Flood from house arrest presages a massive flood. Boyle doesn't actually believe our abominations have provoked God's wrath; he's just unloading the idea with the sniggering skill of a kid larding the school toilets with cherry bombs.

Just before thawing out his ready-to-serve apocalyptic finale, Boyle offers a hint of lyrical relief. Kyra spots a stone-and-plaster house on ten acres far out into the country, where she sits "with the sweet fresh breath of the rain in her face, watching the silver leaves of the eucalyptus disappear into the mist." The landscape provokes her own sour epiphany: "She was thinking about the adjoining properties and who owned them and whether this place couldn't be the anchor for a very select private community of high-end houses, and that's where the money was, in developing—not selling, developing."

Boyle's message echoes Barthelme's, although far less memorably. It's that America is still the beautiful. Sadly, it's overrun by Americans. ▬

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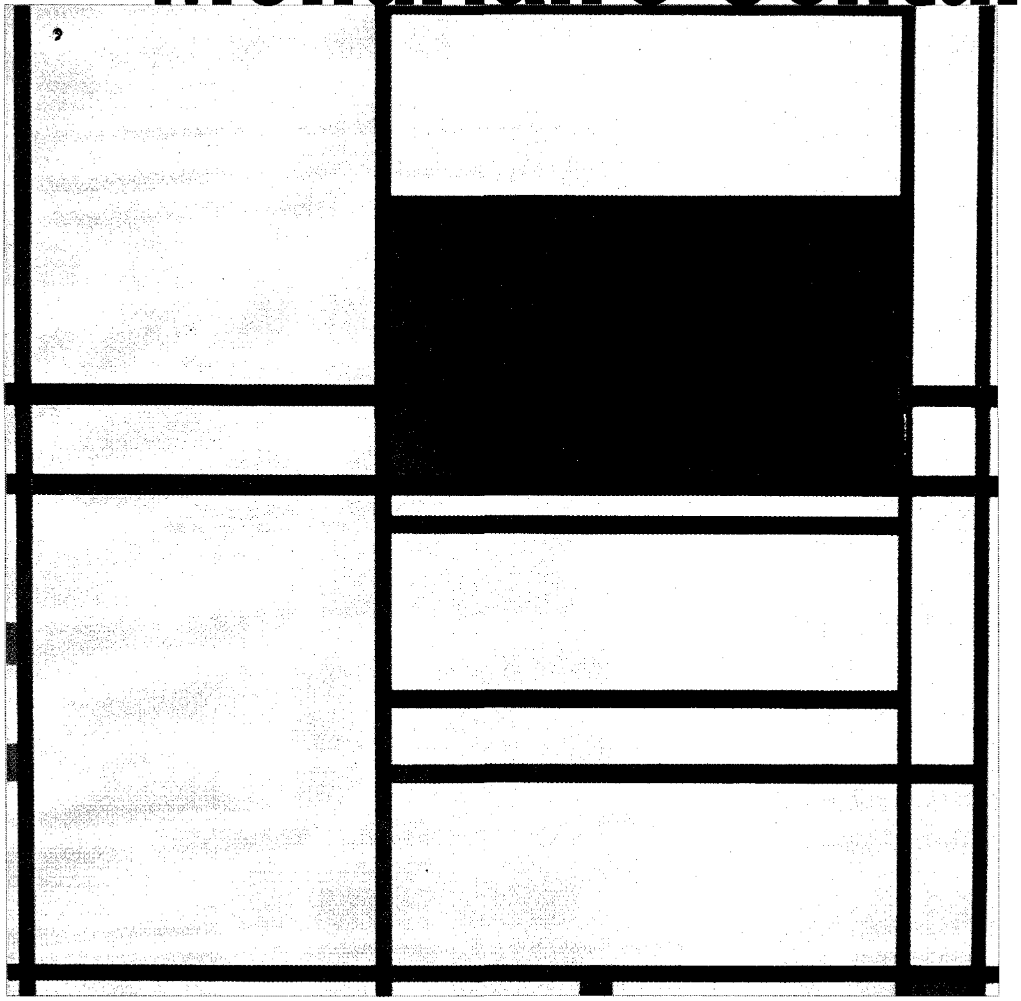


MoMA's terrific Mondrian retrospective should make us reconsider why this often misunderstood artist matters.

Above: ***Composition No. 4*** **(1938–'42). Right:** ***Composition in Oval With Color Planes 1*** **(1914).**

IN THE CLOSING YEARS OF THE TWENTIETH CENTURY, the Museum of Modern Art has presented three monumental shows whose purpose is essentially ceremonial. They are "crowning" retrospectives that commemorate the preeminent form givers of modern culture. If there is something vexing about the ceremonial aura—an attitude perhaps too hagiographic, precious, and bedazzled for the deeper interests of art—there is also something natural in the desire to doff the cap. The century is passing; so, too, perhaps, is that period in art we vaingloriously call modernism.

The first two "ceremonies" were the enormous retrospectives devoted to Picasso (1980) and Matisse (1992–'93). **Piet Mondrian: 1872–1944,** which opened this week at MOMA, is the third. Picasso, Matisse, Mondrian. If you were to add Duchamp—the requisite jester at the modern court—you would have a surprisingly good summary of the imaginative territory of twentieth-century art. Of them all, Mondrian is the least understood and most misrepresented, not only among the general public but also among many scholars and intellectuals. If Duchamp's actual work is less familiar, Mondrian's sensibility is today more truly foreign.

As a result, the Mondrian exhibition has a more than ceremonial importance. Jointly organized by three museums—MOMA, the Haags Gemeentemuseum in The Hague, and the National Gallery of Art in Washington—this great retrospective includes 116 paintings, 30 drawings, and nineteen unfinished works. Angelica Zander Rudenstine, the guest curator at the National Gallery of Art, led the international team of curators who assembled the show. She has done a first-rate job. Not only are the loans extraordinary, but the show does not smell of committee compromises; it offers a passionate and convincing argument about how to present Mondrian. It gives scholar and layman alike the chance to reconsider—at the end of the century—why this mysterious man matters so much.

The "Art 101" outline of Mondrian's evolution as a painter is well known. He grew up in a Dutch Calvinist family. As a young man, he liked a crepuscular light and began painting moody landscapes with a strong symbolist aura. He experimented with Post-Impressionist approaches, and, in his earlier years, spiritual longings led him to Theosophy, a movement that sought to reconcile, fuzzily, the world's religions. Some of his lesser pictures directly illustrate Theosophic ideas.

At the same time, he maintained a passion for structural rigor. His move to Paris in 1912 brought him into serious contact with Cubism. His representation of the world—whether in a landscape or a house front—began to display a preoccupation with rendering an underlying, universal structure behind appearances. He lived as a modern ascetic; his pictures grew increasingly concentrated, evolving into the geometric abstractions for which he is famous. Near the end of his life, he moved to New York, where the jazzy rhythms of the city revivified his work. At his death, he was in the midst of transforming his painting.

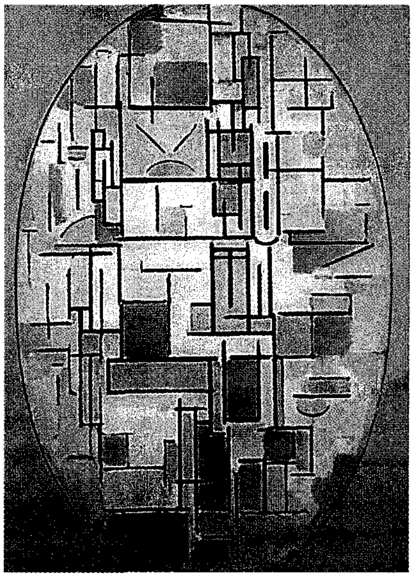
Within this outline, many people overemphasize Mondrian's landscapes, flower paintings, and early

Photograph courtesy of the Saint Louis Art Museum.

spiritual musings, presenting the geometric abstractions as the natural offspring of the younger work. This is one way to make Mondrian less severe, to lessen the church chill. Which is a mistake. The earlier work certainly foreshadows the later. His grid lies shyly concealed in his flowers; it awakens his arching trees. But Mondrian matters because of his mature art. And his sublime severity, in which there is nothing inhuman, deserves to be admired as a great modern challenge to the spiritually slack and diffuse.

This retrospective does not dilute Mondrian with lesser work. In John Elderfield's thoughtful installation—as in the fine catalogue and selection of pictures—the artist's revolutionary modernism is emphasized and his mature pictures given rightful pride of place. (This version of the show, moreover, includes the great New York works *Broadway Boogie Woogie* and *Victory Boogie Woogie.*) As a result, we can see more fully the magnificent playing-out of his geometric abstractions—the most beautiful, and musical, "variations on a theme" in modern painting.

No one loses more in reproduction than Mondrian does. Examined in a book or magazine, his work can appear formulaic, conceptual, designed, abstract, cold. When seen in person, however, the pictures are entirely different in character. Few paintings in art are so fully alive: They have a kind of pulse or shimmer. This is why anyone interested in the *art* of painting who still supposes Mondrian repetitive or dryly intellectual must see this show and linger over individual pictures. Each work is struggled over; there is no coasting. The dynamic equilibrium he sought was a brilliant balancing of the tensions of line, color, and space.



Photograph courtesy of the Museum of Modern Art.

Every element in a Mondrian painting contributes to this equilibrium. In a single picture, there may be several different whites, more or less gray depending upon the kind of power he wishes a particular area to have in the larger composition. (When seen in natural light, unfortunately not possible at MOMA, the colors breathe more freely.) Each line is crafted with care—painted by hand rather than ruled in—its thickness calibrated and edges considered. Mondrian's brushwork is inspired but not showy. In the same picture, his brush will move with stylish speed in one area—the bristles leaving a ripple along a horizontal band of brilliant white—but drag slowly through a field of heavier gray-white paint in another area, building up the impasto. This gives life to the tension, character to the equilibrium. Far from looking mechanical, each painting is manifestly handmade. A Mondrian painting is a crafted object—a *thing*, not just an idea—suffused with intelligent feeling and, often, the cracks of time. This handmade quality speaks deeply to our visceral sensation of the hand; it helps his paintings "hold" our eye. In addition to having the arrogance of genius, Mondrian had the modesty of a

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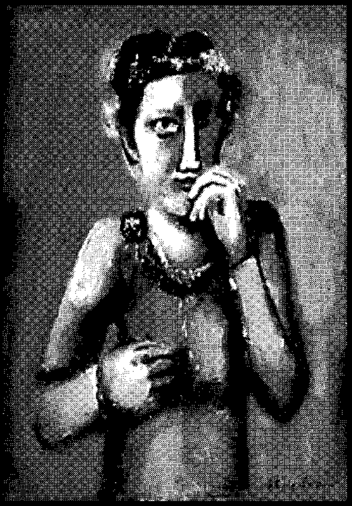

Yosef Ostrovsky, 1986, *Coquette*
62cm x 57cm, oil on canvas

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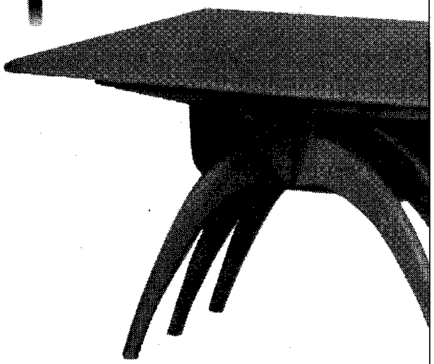

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carpenter, so that his pictures do not lose the memory of the small workshop or studio; one easily imagines him picking up these pictures. In his determination to get everything visually right, Mondrian would carefully build, adjust, and paint many of his own frames (one feels that he used a handsaw). Some paintings in this show are in their original frames. Others are suffocating in the distracting glass coffins that some museums and collectors fabricate to protect art.

The installation does not portray Mondrian's evolution as a forward march. The rooms are rectilinear and clean, but of different sizes and shapes. Mondrian was an intuitive artist who, once he arrived at a satisfactory formal solution, left that success behind and began a new struggle, in a ceaseless effort at renewal. ("I think that the destructive element is too much neglected in art," he once said.) Together with the wall labels, the exhibit emphasizes the constant ebb and flow of his ideas and provides many opportunities to compare the remarkably different effects he could achieve with related forms. His last painting, *Victory Boogie Woogie,* remains unfinished—a door that will not close.

Apart from the pleasure offered by individual paintings, their cumulative impact is great. They throw a mysterious light across the mind. I do not quite know how to describe this light. To call it uncompromisingly *modern* would be correct, but also insufficient; that word is too time-proud, secular, and ideological. *Utopian* describes Mondrian's beliefs but not necessarily his art, which was more than an illustration of the utopian dreams of early modernists. *Spiritual* and *metaphysical* come close, too, but contain too much murk and can't convey how tangible his paintings are. We don't have the right words to describe the light Mondrian leaves behind, which is why he remains more foreign than the other great modernists.

Still, in our secular culture, the "spiritual" aspect of Mondrian is what causes the important trouble. To begin with, many find it almost embarrassing that this brilliant artist should have dabbled in Theosophy. (One does not want Michael Jordan to play tiddledywinks.) It is a relief that, with age, he ceases talking about Theosophy and a cultural blessing that he stops illustrating corny Theosophical ideas. But Mondrian's growing maturity does not solve the essential problem. It merely means that the spiritual light in his art deepens, making the description of that light more difficult.

The light reflects his concentration. This concentration is a form of distillation, rather than abandonment, of the world. That is why the word *abstract,* to those who know his work, always sounds dead wrong. Mondrian not only reduces art to its essential parts; in *Broadway Boogie Woogie,* he distills an image of New York City. His art never describes but also never forgets the Dutch landscape. (Not only its verticals and horizontals, by the way, but its curtainless windows and tulip pops of color.) Mondrian's paintings somehow remember the stripped white interiors of Dutch Protestant churches, which are the color of conscience, and the luminous joy of Catholic glass. And they do not forget earlier art when they dispense with anecdotal incident. Mondrian, the painter Avigdor Arikha wrote, "emptied" Vermeer's room.

Mondrian's light owes most, I think, to the relative proportions assumed in his work by the universal and the particular. In walking through these rooms, one has the overriding and palpable sensation of an absolute. Yet there is no spiritual hubris, no flatulent declaration that the absolute has here found full expression. Nor is there a tyrannical—or cowardly—suppression of the world's variety or a retreat from the buzz of the contemporary metropolis. Pleasure is taken in the dynamically modern. There is simply the equal insistence, never misplaced, upon the higher condition. In his passionate intertwining of finality and flux, the ideal and its many shadows, Mondrian created a modern version of Plato's cave.

SOME GALLERY SHOWS WILL INTEREST those who enjoy Mondrian. The art dealer Sidney Janis (1896–1989) was an avid collector of the artist and gave the Museum of Modern Art important examples of his work. **The Sidney Janis Gallery** (currently directed by Carroll and David Janis) is now showing a collection of Mondrian pictures to complement MOMA's retrospective, including lovely watercolors of flowers, some of which the artist made to scratch up cash when the abstract works were not selling. For educational reasons, anyone who dislikes the abstractions should first have his or her nose pushed toward one of Mondrian's beautiful chrysanthemums, then be led by the same nose to MOMA and asked to reconsider. (Through November 11.)

Snyder Fine Art has assembled a small but choice show of American abstract art from around 1937, much of it geometric and influenced by Mondrian. The show, which includes several artists who deserve to be better remembered, is a good example of the gallery exhibit that sells to instruct and instructs to sell. (Through October 28.)

Much the same is true of an exhibit at **Beacon Hill,** which is showing pictures from the thirties and forties by American artists. (Through November 18.) ■

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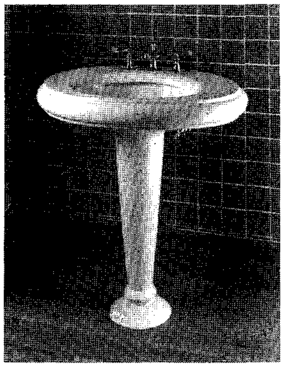

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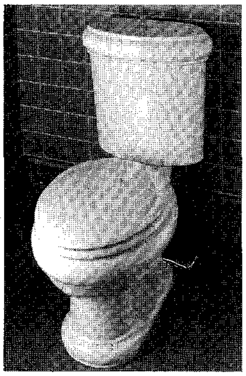

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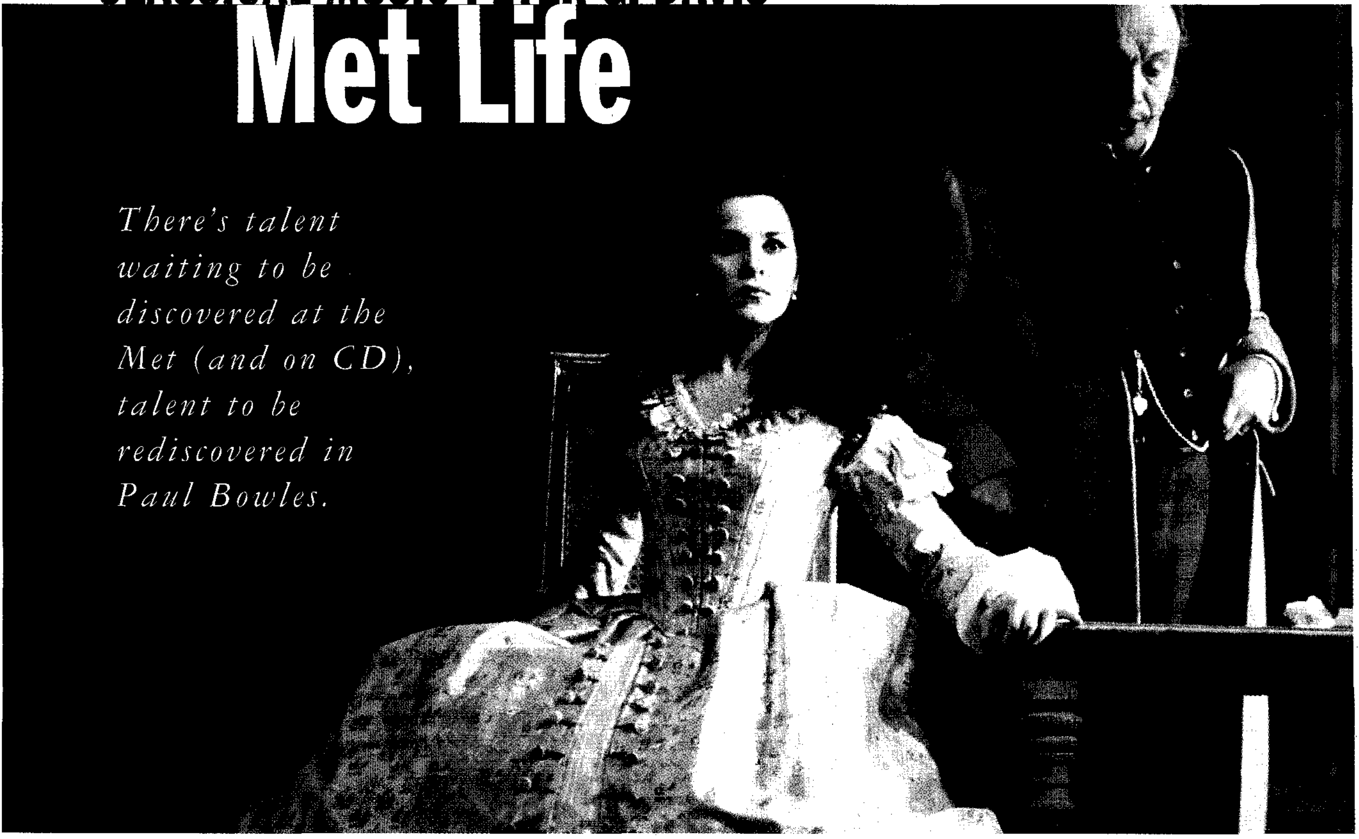
CLASSICAL MUSIC PETER G. DAVIS

Met Life

There's talent waiting to be discovered at the Met (and on CD), talent to be rediscovered in Paul Bowles.



English imports: Angela Gheorghiu with Leo Nucci in a Covent Garden production of *La Traviata.*

THE METROPOLITAN OPERA OPENS THIS WEEK, and vigilant opera fanatics are still hard at work on their preseason analyses. Here's a point they may have overlooked: The Met has scheduled for February and March no fewer than ten performances of its new production of Mozart's *Così fan tutte,* a surprising number for a work not generally considered a box-office draw. Why? Cecilia Bartoli, making her Met debut, sings Despina in all of them, and Bartoli sells tickets, even when her role isn't a star vehicle or the opera itself a hot commodity. Vocal personalities of that magnitude are scarce, and impresarios everywhere want more, especially now that opera is so popular. The good news is that some promising candidates for stardom have recently appeared, all are due at the Met this season, and potential fans can preview their work on a batch of new CDs and opera videos.

In England, where most major opera careers are launched nowadays (only the Brits, it seems, still have a musical press corps big enough and sufficiently enthusiastic to do the job), **Roberto Alagna** is already famous enough to be labeled the Fourth Tenor. French-born of Sicilian ancestry, the 32-year-old Alagna was singing for tips in a Paris pizza parlor a few years ago when a voice teacher heard him and came away convinced that he had stumbled onto the next Pavarotti. Since then, Alagna has taken first prize in the 1988 Pavarotti International Voice Competition in Philadelphia, won all hearts at Covent Garden for his dashing Rodolfo and Roméo, and embarked on a busy recording career. The latest releases are a new *Rigoletto* on Sony Classical (66314) and a solo album from EMI Classics (55477). His Met debut in *La Bohème* will not be until April, but locals can watch him perform Alfredo on a *La Traviata* video from La Scala (Sony 48353) and decide for themselves whether Alagna's voice matches his good looks.

Frankly, I'm not entirely convinced. His EMI disc is a thoughtfully programmed recital of attractive Italian and French arias, familiar and offbeat, although I found my attention straying about halfway through. His solid tenor is forthrightly produced with a ring that should carry well through the Met's vast spaces, but the top sounds iffy and he has trouble maintaining smooth tonal quality when modulating into softer dynamics. Beyond that, I seldom hear the elegant approach to line and phrasing that the English swoon over, let alone all those subtle mezza voce effects. As the Duke in *Rigoletto,* and more especially when seen as Alfredo, Alagna clearly projects an appealing theatrical presence, but I wonder if he will ever turn out to be, like Pavarotti and Domingo, a major vocal phenomenon as well.

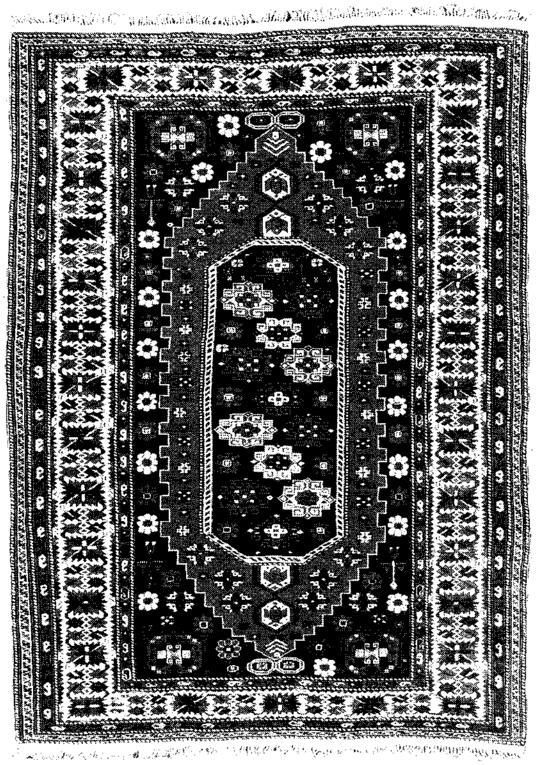
Not long after Alagna burst on the London scene last fall, British voice connoisseurs were thrown into another tizzy when **Angela Gheorghiu** sang her first Violetta in a new Covent Garden production of Verdi's *La Traviata* conducted by Sir Georg Solti. The excitement was such that London/Decca signed her to an exclusive contract on the spot and filmed the performance. The discs have just appeared, in both video (440 071 531-1/3) and audio-only (448 119-2) formats, giving New Yorkers plenty of time to assess Gheorghiu's lady of the camellias before the 29-year-old Romanian soprano arrives at the Met on April 10 to sing Italian opera's other favorite consumptive, Puccini's Mimi. The performance is bound to be a hot one: Alagna also makes his debut as Rodolfo that night, and these two dream singers, according to an ever-enchanted British press, are presently conducting "the most intense and romantic love affair the music industry has seen in ages." (Pray that it lasts—next season the Met plans to pair them in Gounod's *Roméo et Juliette.*)

Photograph by Catherine Ashmore.

The fact that English critics often fawn on pet singers and make them into stars does not necessarily guarantee anything special (remember Gerda Lammers and Ileana Cotrubas?), but Gheorghiu seems like she may be the genuine article. For one thing, here is a Violetta who, when she opts to continue a life of pleasure in Act One, can suggest all the suppressed hysteria behind the coloratura gaiety of "Sempre libera" and still get the notes right. Her voice is firm and ductile, its tone clear and unblemished, and she phrases with feeling—solid musical virtues complemented by her dark good looks, trim figure, and graceful manner. Richard Eyre has directed a straightforward, traditional production that focuses on the opera's personal relationships, and Gheorghiu no doubt benefits from that sensible approach—how moving she is in Act Two, desperately seeking approval from Leo Nucci's unyielding Germont and Frank Lopardo's obtuse Alfredo (like father, like son, in this family drama), while making Violetta seem more of a hapless victim than ever. Gheorghiu may not be an incandescently original vocal talent, but she is always an affecting performer, often an eloquent one, and her vibrant Violetta makes surrendering to this performance of *La Traviata* a pleasure.

When **Jane Eaglen** sang two arias at a Mostly Mozart concert last summer, listeners who have long yearned for a huge-voiced Wagnerian soprano of quality on the order of Kirsten Flagstad and Birgit Nilsson thought that they had heard one at last. To find out for sure, the faithful will have to travel to Chicago in March to see Eaglen's Brünnhilde in a complete *Ring* cycle. Meanwhile, her Met debut in January will be as Donna Anna in *Don Giovanni,* but before that, on December 11 with the Opera Orchestra, the young British soprano tackles an even more demanding assignment: Bellini's Norma. She sings the same role on her first major recording, just out on EMI Classics (55471), a live performance from the 1994 Ravenna Festival, conducted by Riccardo Muti.

Norma was once considered the ultimate bel canto challenge, and a generation ago few dared attempt it. More recently, though, the role has been debased by dozens of sopranos who have no business singing Bellini, and heard in that context, Eaglen's EMI recording is a revelation—whatever else one cares to make of her performance, we are at least listening to a major voice with a legitimate claim on the music. Her tone tends to be bright and trumpeting—more Nilsson than Flagstad—but with the flexibility to articulate fioritura cleanly as well as with more than sufficient power to summon the Druid troops to battle and brand her lover, the vacillating Pollione, a vile betrayer. At times the effect is almost too fierce—her



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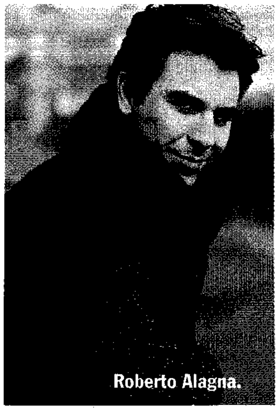
duets with Eva Mei, an agile soprano Adalgisa whose voice is also rather glaring, tend to sound harsh and unnuanced. Still, even if Eaglen does eventually settle into the Wagner repertory and make that her natural habitat, she has already proven herself a Norma of consequence.

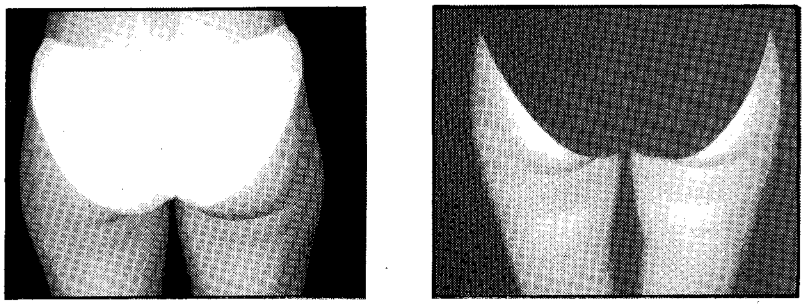
Brünnhildes and Isoldes are scarce, but Siegfrieds and Tristans have been even thinner on the ground. The latest Heldentenor hopeful is **Ben Heppner,** who is proceeding with caution. He sings Walther in the Met's *Die Meistersinger* revival in December and the title role on BMG/RCA Classics's new recording of *Lohengrin* (62646), the two most lyrical heroes in the Wagnerian canon. As the composer's Swan Knight, Heppner has probably found his most congenial role for now, giving a performance that is consistently ardent and songful in music that responds to his firm, attractively burnished tenor in every measure. Less satisfying on an accompanying recital album of familiar French and Italian arias (BMG/RCA 62504), Heppner sounds as stiff, unstylish, and temperamentally out of his element in this Mediterranean repertory as his Canadian predecessor, Jon Vickers.

Bryn Terfel is the baritone darling of the day, although his record company's enthusiastic attempts to generate pin-up-boy publicity ("Move over, Hugh Grant") verge on wishful thinking—this burly Welsh giant is definitely more Meat Loaf than beefcake. His appearance on BMG/RCA's *Lohengrin* in the smallish role of the Herald, though, reminds us that Terfel's admirers expect him to evolve into the great Wagner baritone of the next century. And they may be right, judging from the tirelessly magisterial sounds he makes delivering the Herald's pronouncements. While waiting for bigger things to come, dedicated Terfelians will have to settle for his current performances as Leporello in *Don Giovanni* at the Met and his growing Deutsche Grammophon discography. The singer's most recent disc (445 946) is devoted to late-Romantic art songs by British composers: Vaughan Williams, Butterworth, Finzi, and Ireland—surely the first time this rather parochial repertory has had a chance of hitting the classical charts, thanks to an interested singer's star power. If these gently tuned songs about moody Shropshire lads, rose-lipt maidens, country vagabonds, loveliest of trees, and other such pastoral topics are to your taste, then Terfel is definitely your man. I have never heard them presented with more commitment or made to sound so compelling, let alone sung by a voice of such quality and technical security.

"THE PROGRAM WAS AN UNHACKNEYED ONE. The audience was brilliant," wrote Virgil Thomson about an all–**Paul Bowles** concert at the Museum of Modern Art in 1943, and one might be tempted to say the same of the recent Bowles mini-festival in Alice Tully Hall. This composer's work virtually vanished from the scene after he gave up writing music some 50 years ago and turned to fiction (his first novel, *The Sheltering Sky,* is still better known than any of his musical compositions), and the event attracted a large, nostalgic audience, perhaps more cultish than brilliant. Bowles's surviving musical associates from the thirties and forties, literary-world figures who seldom attend musical events, and a lot of Beat-worshiping young people eager to pay homage to a legendary individualist who did it all his way—even the ailing 84-year-old Bowles himself was lured to New York from his home in Tangier.


Roberto Alagna.

Songs, piano pieces, instrumental suites, and incidental music for plays dominate Bowles's sparse but choice musical catalogue. The most extended works on the two programs were a Concerto for Two Pianos and Orchestra dating from 1946 and a tiny *zarzuela* after Lorca, *The Wind Remains,* and even those scores show the composer's predilection for making pithy statements in short forms—partly from musical preference, no doubt, but also due to a self-admitted reluctance to make a close study of his craft. In that sense Bowles is essentially an inspired amateur similar to Erik Satie—and just as original in his ability to absorb the new sounds of the day and express them with wit, succinctness, and precision. Thomson loved Bowles for that, as well as for his songs' flawless word settings—"Their texts fit their tunes like a peach in its skin," according to that master of prosody. Unfortunately, we had to hear a set of six in ghastly, inappropriate Mahlerian orchestrations by the conductor, artistic director, and producer of Eos Ensemble, Jonathan Sheffer. Elsewhere Sheffer redeemed himself with carefully prepared resuscitations and lively performances of many other valuable, long-thought-lost scores, particularly the aching music written in 1944 for the first production of Tennessee Williams's *The Glass Menagerie.* It was a bonus to have Rosemary Harris and Tom Hulce on hand to read a few key scenes, but the delicate tracings of violin, harp, and keyboard captured the bittersweet twilight mood of Williams's memory play to perfection. Bowles was Broadway's most sought-after composer of incidental music back then, and no wonder.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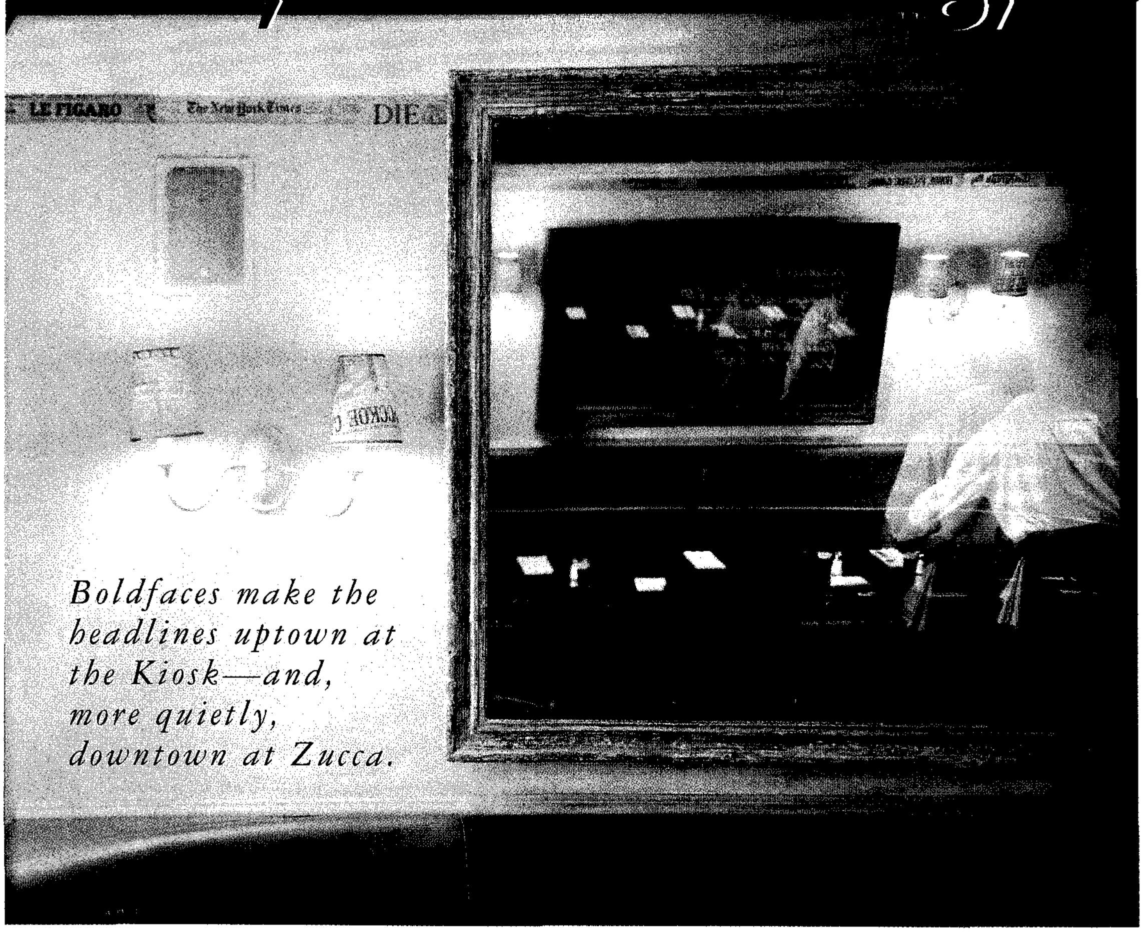
Eat, Media Darling, Eat



Boldfaces make the headlines uptown at the Kiosk—and, more quietly, downtown at Zucca.

At the cramped Kiosk, good, familiar food will keep them coming back; Zucca's Stapelman (right) embraces a passerby.

THE BOLDFACED NAMES EAT. WHEN THEY'RE NOT busy lending the luster of their phototropic faces to a pal at some quasi art opening or vanity-book launch, turning out for Tina or the AIDS fund-raiser of the night, they actually eat. And last Saturday night, an awesome caboodle of media darlings were crowded into the narrow alley known as the **Kiosk,** with its frieze of shellacked newspaper logos, cleverly tilted mirrors, and paneling scavenged from an old church. A proper pair of Herreras with Helmut Newton. Marina Schiano ringed to the knuckles on both hands in her latest door-knocker jewels. Not one but two *Post* gossip-columnist wives (one Taki, one "Page Six"). Asher Edelman, and songwriter Denise Rich, who just bested a passel of moguls in a Southampton real-estate coup that landed her on the front page of the *Wall Street Journal.*

Of all the bistros in this town dishing up peppered tuna and organic greens, why Kiosk? Nell Campbell is why. This modest Lexington Avenue dinette is the uptown debut of the nightclub queen bee and her boyfriend, sculptor Eamon Roche, in partnership with restaurant veteran Lynn Wagenknecht. They wanted to bring all-day feeding—from Continental breakfast at eight through dinner till midnight without pause—to this hungry Zip Code. But if folks like these return—vying with the pampered neighbors for a copper-and-zinc-topped table—it will be because the food is familiar and fresh, deftly cooked and smartly seasoned, exactly what they want to eat.

Quite a trick, actually, since the opening chef left in a huff, stymied, an insider confides, by too-close direction from Nell. Who could have guessed Nell cared? "Good food is as important to me as it is to you," she assures the critic over the phone. Now Marc Alvarez, Symphony Cafe's onetime sous-chef, grills the swordfish with herb couscous ("rarish," as we requested, and fresh) and seasons the gnocchi. He understands seasoning and how a hit of lemon or vinegar can punch up a dish. That's immediately clear from his daily specials: Lobster ravioli tossed with arugula, white beans, and giant favas (slightly undercooked) in a zesty tomato bath. Gnocchi colored with a measured dose of sun-dried-tomato vinaigrette in a Parmesan-flavored broth. Pan-seared scallops and cockles with couscous in a soy-and-ginger vinaigrette. Or the peppered tuna with quinoa, which is served nightly.

Let's hope he doesn't get tripped up by chefly ego, by a fatal need to re-invent and embellish, when what works here is the burger, the sensational fries, and sprightly salads that make us feel as if we're getting thinner with every crunch. Chunks of warm beets and goat cheese on a toss of greens. Roasted fennel with shards of Parmesan and more pedigreed lettuce. The abundant greenery—draped with grilled chicken and accompanying a tuna-fish sandwich or the open-faced panini—pleases the ladies who lunch, too, tempting them to roam from their sanctuary at Mortimer's. I could report sighting mighty-morphs like Joan Didion, Jay McInerney, Sonny Mehta, and Ralph Fiennes (but *Women's Wear* beat me to it).

Perhaps these well-paid folk don't mind the tab—dinner entrées up to $25 can push the tab for two to $100 or more, everything included. I guess that's what New Yorkers call "moderate" these days. Budgeteers and calorie counters can easily bypass dessert. Listless lemon tart, second-rate crème brûlée, clumsy chocolate torte. Double-chocolate gelato should blow off the top of your head. At least. This one barely curls the toes. And cooking in a closet can be a challenge. The kitchen is slow. Appetizers

Photograph by Bernd Auers.

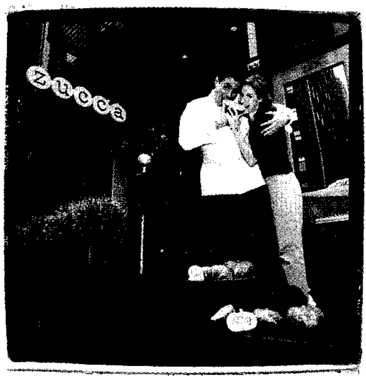
arrive two at a time with a drag in between. There are only two stools at the bar and a narrow passageway from the kitchen. Waiting for our table, we find ourselves hanging from the coat rack. Where will they stash us when the rack is crowded with sable and mink-lined raincoats?

The Kiosk, 1007 Lexington Avenue, between 72nd and 73rd Streets (535-6000). Lunch 11 a.m. to 3 p.m.; dinner 5 p.m. to midnight. A.E., D.C., M.C., V.

SOME CHEFS ARE INTELLECTUAL. SOME ARE academic aesthetes. And some are cockeyed sensualists, rhapsodizing over the color of a peach. That's Eric Stapelman, anchored now at **Zucca,** in what seems like a wasteland of Tenth Avenue, but is only a hop from the new art world of West 22nd Street. He has a sweet, almost ingenuous passion. Wine is a romance. And oysters—for his raw bar, he trusts only West Coast imports. An heirloom tomato, greenish purple, fluted and not long for this world, makes him positively rapturous. "You can't imagine the incredible chartreuse of my sweet-pea-and-pea-shoot sauce," he cries. And he's been gone on the pumpkin (*zucca* in Italian) since he trained with a Japanese kaiseki chef who introduced him to the Hokkaido—"the sweetest thing . . . it warms your heart."

His sensational cool zuppa di zucca with goat cheese and a drizzle of basil oil won't go the way of summer. Now that it's chilly, the soup will come back warm. Sure to show up this fall: squab with pumpkin risotto in red wine; skate with potato-pumpkin galette; and shrimp, oysters, and snails. And—for better or worse—pumpkin crème brûlée.

Like so many of us, Stapelman has fallen off the healthy-food wagon. The chef who once gave us soy milk has kicked the habit. We have butter now for the wondrously sour sourdough. Even cream and sour cream. And red meat. He's put on twenty pounds himself in the transition, he complains. Though it could also be the stress of opening on a budget so tight he couldn't afford to offer his famous pumpkin spread. Starting today, an alternative to butter will be on the table—tapenade, perhaps, or a bean purée.



Pleased with his salads and delicious sandwiches on savory (but slightly soft) focaccia and the pleasant daylight up front, and by dinner entrées starting at $14 (up to $20 for steak), the art-world mafia is finding its way to Zucca. After dark, the artful lighting dims, still kind to the eyes and to sculptor Richard Espinet's spare design: rippled mirrors, pressed-tin ceiling, handcrafted fixtures on copper plumbing pipes at the bar, and one blue wall—"representing the Mediterranean," says Stapelman.

Now, in the last gasp of the great tomato, it's time for the thick slices layered with mozzarella or the house's pappa di pomodoro, soup thickened with bread. Starters like grilled quail on curly endive and herb salad with bacon crisps, the foie gras with grilled figs, and grilled portobello with goat cheese and polenta are big enough to share. Perfect for colder weather: Gnocchi with broccoli rabe and spicy merguez sausage. Shellfish soup perfumed with the hickory-smoked olives Stapelman found on a trip to Santa Barbara. And rack of lamb with orzo, green peas, zucchini, and roasted tomato.

Not everything works. The mussels in cognac cream are missing an ingredient or two. The Ligurian-olive-parsley rémoulade is more impressive than the crab cakes it comes with. Cod cooked en papillote with green-olive tapenade and a mix of lentils (some not quite cooked enough) emerges soggy. And truffle-oil-scented pappardelle are stuck together. For a time, too many dishes suffered from oversalting, the otherwise fine pan-roasted chicken with horseradish mashed potatoes and the special big-eye tuna with couscous among them. Stapelman blames a new brand of coarse salt and has banned it. There are no dessert thrills, except the homey bread pudding with sun-dried cherries and figs, but some might like the sophistication of a rather dry flourless chocolate walnut cake. The tarte Tatin lacks the traditional caramel crackle. In our crowd, there are more nays than yeas for pumpkin crème brûlée.

You'll not find Stapelman weeping over spilled soy milk past. "In the beginning, it was fun," he recalls. "But soon so many people came in on bizarre diets. People on Pritikin or macrobiotic. I felt like I was cooking hospital food. *Why don't I just make Jell-O?* I thought." Luma regulars lured here, like Annie Leibovitz and Susan Sontag, aren't complaining. His conversion seems to suit the mood of the neighborhood.

Zucca, 227 Tenth Avenue, between 23rd and 24th Streets (741-1970). Lunch 11:30 a.m. to 2:30 p.m. Monday through Friday; dinner 5:30 to 10:30 p.m. Sunday through Thursday, 5:30 p.m. to midnight Friday and Saturday. A.E., D.C., M.C., V. ■

Photograph by Steffen Thalemann.

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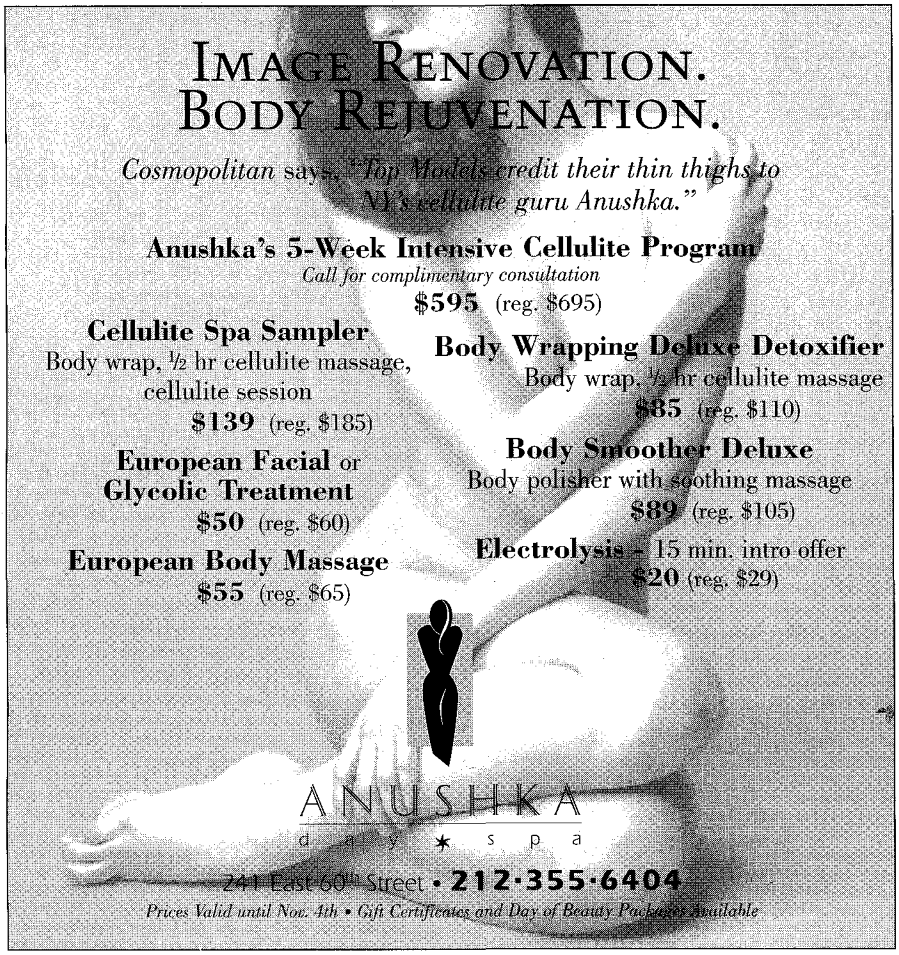

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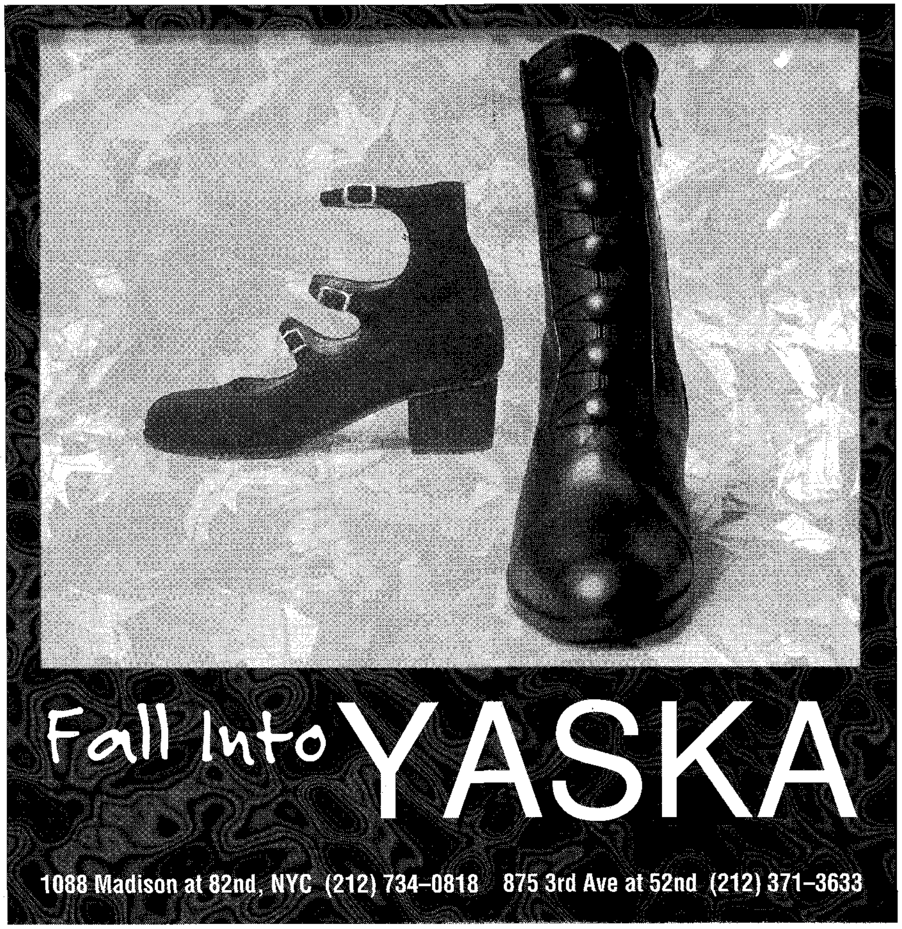

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SALES & BARGAINS

From sea to shining she: On the waterfront and out of the closet.

Closet Call

OUT OF THE CLOSET IS A THRIFT shop that raises money to help in the fight against AIDS. Now men's and women's clothing is 90 percent off; men's and women's shoes are 90 percent off; its collection of about 10,000 books is 50–90 percent off; its more than 3,000 LPs and 7-in. singles are 75–90 percent off; CDs are 50–90 percent off; furniture is 50 percent off. Antiques are now 25 percent off, such as a collection of antique radios, including an Emerson, a Crosley, a Brunswick, a Pilot Shortwave, an Atwater Kent Speaker, a Columbia Grafonola, and an RCA Victor Victrola, were $225 (the Brunswick) to $735 (the Atwater), now $168.75 to $551.25; Scottie dog bric-a-brac, was $7.70–$185, now $5.80-$138.75; detailed Eastlake chest of drawers, was $3,450, now $2,587.50; nineteenth-century American firewood box, was $350, now $262.50; nineteenth-century dry sink, was $950, now $712.50; Imperial Russian porcelain teapot, Gardner Factory, Moscow, ca. 1880, was $450, now $337.50; Arts and Crafts rocking stool, ca. 1916, was $425, now $318.75. Everything sold as is. Delivery arranged at additional cost. *Out of the Closet, 220 E. 81st St. (472-3573); no credit cards; all sales final; Tues.–Sat. 10 a.m.–5 p.m.; through 10/15.*

Rabbit Season

THIS SHOWROOM IS OFFERING 25 PERCENT off its entire collection of this season's fur, leather, and shearling garments (women's sizes 4–14): quilted leather long jacket with mouton collar and zippered rabbit insert, was $1,995, now $1,495; plongee leather jacket with nylon trim and rabbit liner, was $2,395, now $1,795; shearling reversible jacket, was $2,495, now $1,870; short shearling coat reversible to

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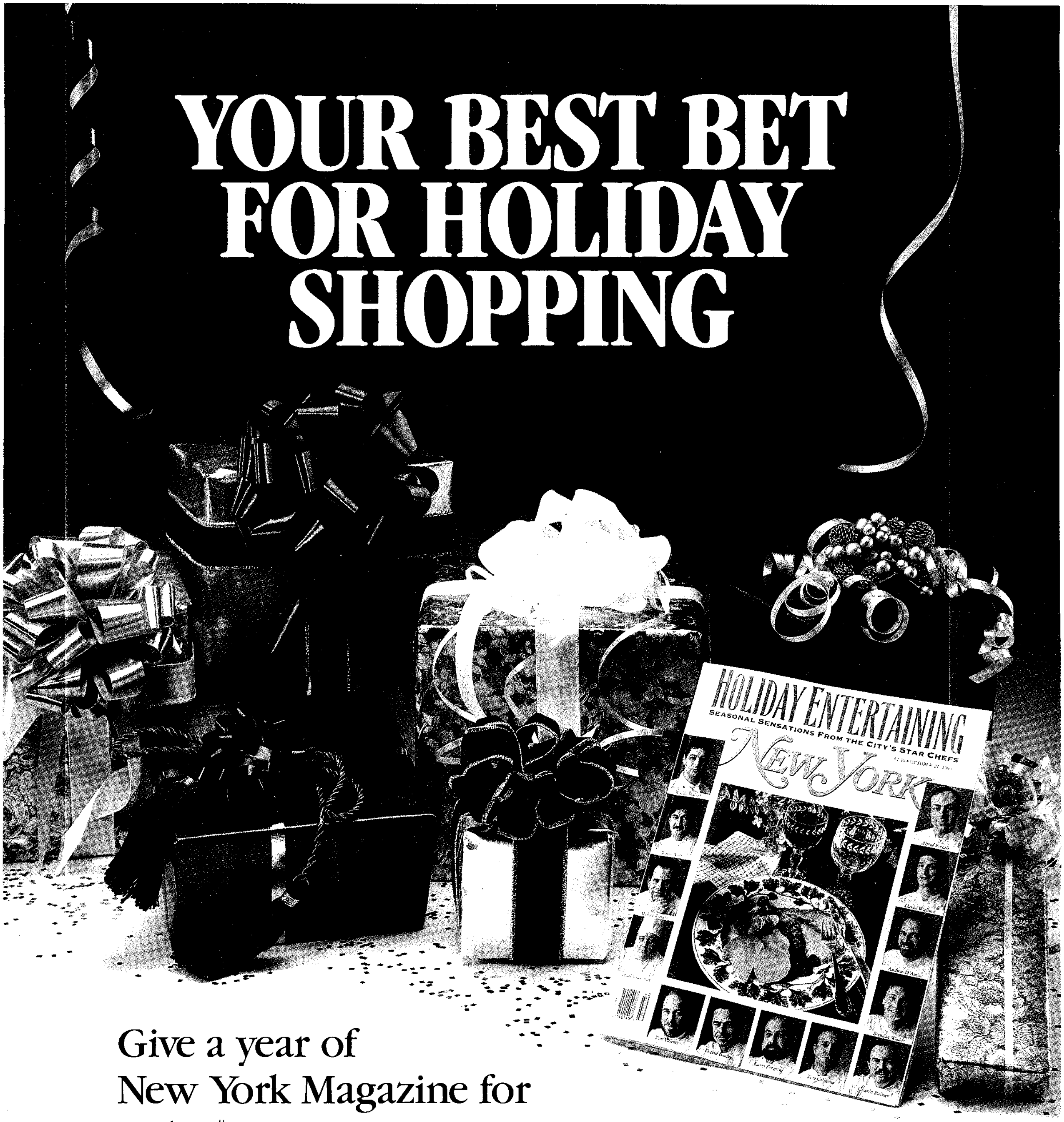
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astrakhan, was $2,695, now $2,020; sheared-beaver pea coat with dyed-to-match Persian lamb collar and cuffs, was $3,995, now $2,995; natural mink coats—Mocha, wild-type, Black Chestnut, Blackglama—were $3,500–$9,000, now $2,625–$6,750. *Goldin-Feldman, 345 Seventh Ave., near 29th St., twelfth floor (594-4415); A.E., Disc., M.C., V., checks accepted; 50 percent deposit required; all sales final; Mon.–Fri. 9 a.m.–5 p.m.; Sat. till 4 p.m.; through 10/14.*

Little E.V.A.

E.V.A. DIFFUSION IS A SHOWROOM FOR IMported sport-, day-, and eveningwear for women. Sizes are 4–14, but not every size is available in every style; 90 percent is from France, 10 percent from Italy. The designers are very famous (we are not allowed to name them), the merchandise is current, and new garments come in every month. On a recent visit, we saw a long hooded parka in silver polyamide, retail $1,500, here $425; wool-blend-crêpe one-button pantsuit in men's-wear stripe, retail $1,500, here $400; black wool-crêpe day dress, retail $1,000, here $275; pale-blue or pale-pink wool-cashmere-angora skirt suit, retail $1,700, here $500. *E.V.A. Diffusion, Inc., 225 W. 39th St., third floor (719-1731); A.E., M.C., V. accepted; all sales final; Mon.–Fri. 9 a.m.–5 p.m.; Tues., 10/3, till 2 p.m., closed Wed., 10/4; while stock lasts.*

Down by the Sea

THIS WATERFRONT RESTAURANT, SITUATED AT the Gateway National Recreation area on Jamaica Bay in Brooklyn, has a sweeping glass wall that looks out onto the bay with views of the boat traffic and the wildlife refuge. There's free valet parking on the pier, 900 feet of docking space, live piano music nightly Tuesday through Sunday, and Sunday brunch. The restaurant now offers a four-course prix fixe Northern Italian pasta menu at lunch Monday through Friday, plus dinner on Monday, at $15.95 a person; the menu changes daily, but you'll have a choice of more than 40 pastas, such as rigatoni with sautéed shrimp, broccoli, garlic, and oil; and penne in fresh marinara sauce with chunks of chicken, sun-dried tomatoes, and pignoli nuts. Plus salad and dessert and coffee. *Abbracciamento on the Pier, 2200 Rockaway Pkwy., Brooklyn (718-251-5517); A.E., M.C., V. accepted; reservations recommended; by car to Exit 13 of the Belt Pkwy.*

Knit Picking

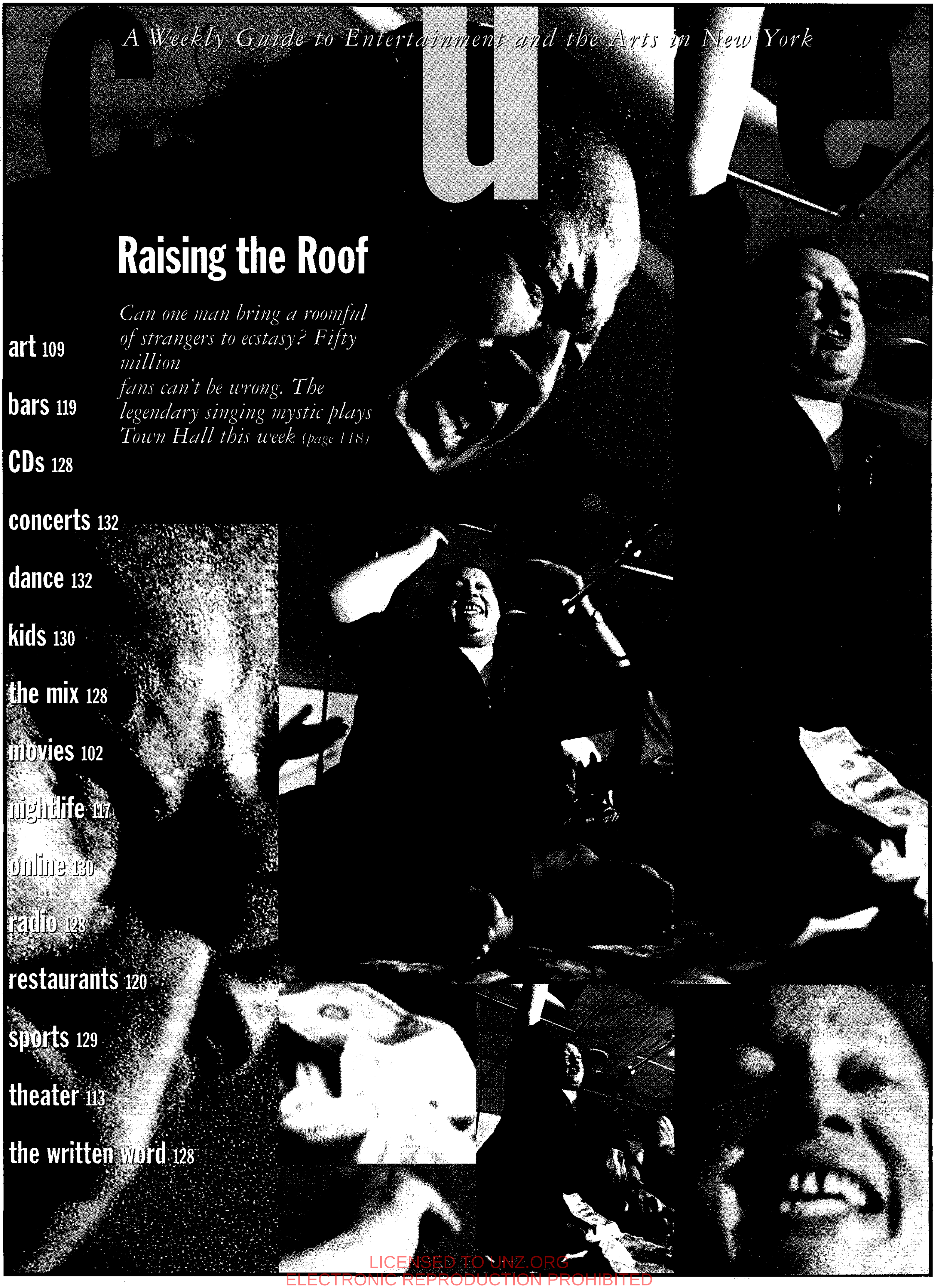
FOR ONE DAY ONLY, THIS SHOWROOM IS selling about 125–150 hand-loomed knit suits, dresses, and separates—sizes P (2) to XXL, and even some in XXXL (24/26)—at up to 25 percent below wholesale prices; many of the styles are embellished with appliqués of genuine leather, for example: an A-line dress with leather-appliquéd collar and cuffs, retail $490, here $175; military-style dress with white leather-appliquéd front, retail $500, here $175; belted jacket in black or brown, with leather trim, retail $390, here $150; leather-appliquéd jacket with novelty buttons, retail $390, here $150; cropped military-style jacket, retail $290, here $100; matching skirt, A-line or slim, retail $150, here $50. *Elizabeth Knitwear, 526 Seventh Ave., near 38th St., third floor (221-6006); A.E. accepted; all sales final; Fri., 10/6, 9:30 a.m.–5:30 p.m.*

Doodles From the Underground

SIX ORIGINAL ONE-OF-A-KIND SUBWAY DRAWings by the late Keith Haring are 20 percent off their exhibition prices. Three were $9,000 each, now $7,200; two were $25,000 each, now $20,000 (two of these are framed; all the others are unframed but mounted and ready to frame); one was $13,000, now $10,400. All of the works have been exhibited in museums and other galleries, and one has been reproduced in catalogues and books. *Arts Four, 77 W. 55th St., Suite 2A (307-7949); checks as deposits only, drawings held until they clear; all sales final; Tues.–Sun. 2–7 p.m. or by appointment; through 10/23.*

The Reel Thing

THIS STORE SELLS ONE-OF-A-KIND FURNITURE used as props onstage and onscreen: A sofa, love seat, and two chairs featured in the upcoming film *The Juror,* original retail $4,189, here $1,500; funky kidney-shaped sea-foam-green velvet love seat seen on MTV, original retail $2,145, here $399; sofa with English pastel-floral country fabric, loose-back pillows, original retail $2,655, here $899; Thayer Coggin retro-style sofa and matching love seat, solid black with white piping, original retail $3,770, here $1,265; Mitchell Gold sofa and two chairs, olive with khaki piping, seen on *Saturday Night Live,* original retail $3,960 for all, here $1,350; genuine Art Nouveau ca. 1900 elaborately carved oak dining table, six chairs, sideboard, signed by Paul Croix-Maire, valued at $10,000, here $5,000. Custom orders of new furniture at 40 percent off retail. Everything sold as is. Delivery arranged at additional cost. *Props for Today, 121 W. 19th St., sixth floor (206-0330); A.E., M.C., V. accepted; all sales final; Sat., 10/7, 10 a.m.–5 p.m., Sun., 10/8, 11 a.m.–5 p.m., Mon., 10/9, 10 a.m.–4 p.m.* ▬



A Weekly Guide to Entertainment and the Arts in New York

Raising the Roof

Can one man bring a roomful of strangers to ecstasy? Fifty million fans can't be wrong. The legendary singing mystic plays Town Hall this week (page 118)

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movies

Bigelow's *Strange Days*...*Mickey On*

Opening

Common Threads

Despite its earnest title and a cast that includes Maya Angelou (!), *How to Make An American Quilt* (opening October 6)—the story of a newly engaged but skittish young woman (Winona Ryder) who consults her grandmother's quilting bee about the requited, and renounced, loves of their lives—is subtle as well as warm and endearing.

New Films

The Addiction—Lili Taylor is a sensitive NYU philosophy student–vampire who cannot reconcile her strong sense of morality with her equally strong lust for human blood. Directed by Abel Ferrara. (1 hr. 24 mins.; NR) *Angelika Film Center.*

Angus—A coming-of-age tale about an adolescent misfit with a crush on the prettiest girl in school—and seemingly no hope of getting close to her. Directed by Patrick Read Johnson. (1 hr. 31 mins.; PG) *Village East.*

★**Apollo 13**—As three astronauts lie in a cramped command module, ready to take off for the moon, technicians tread on their shoulders, jamming the men into place. Later, somewhere between Florida and the lunar seas, the module's power and filtering systems break down, and the men, freezing, gaze at their steamy breath with disgust: They are poisoning themselves with the carbon dioxide they exhale from their own lungs. You have to love the weird details in *Apollo 13*. Tom Hanks, in the great American heroic style of no sweat, makes space veteran Jim Lovell a man so sure of himself that he can afford to be relaxed. Directed by Ron Howard. (Denby; 7/10/95) (2 hrs. 15 mins.; PG) *Ziegfeld; Regency.*

Ground Rules:

These brief reviews, where noted, are condensed versions of reviews by David Denby...A ★ denotes a current release that *New York* recommends, ranging from best-of-the-year picks to worthy curios to flawed movies with one outstanding element...Reviews are followed by the Manhattan theaters where the film is playing.

Assassins—Sylvester Stallone hit his stride when America waged the Cold War, then faltered when that era came to an end. So it's fitting that he should be playing a professional assassin who feels that glasnost and the crumbling of the Berlin Wall have eradicated the sense of right and wrong that a hit man really needs to do his job well. He wants to get out; an ambitious upstart (Antonio Banderas), is looking to replace him, and an early retirement just won't cut it. Directed by Richard Donner. (2 hrs.; R) *Orpheum; Lincoln Square.*

Babe—A wonderful, well-done fable about a pig (Babe) who doesn't fit in with all the other animals on his farm. So he defies convention and dares to become a sheepdog. Based on Dick King-Smith's children's book *The Sheep-Pig*. Directed by Chris Noonan. (1 hr. 31 mins.; G) *23rd Street West Triplex; 59th Street East.*

★**Belle de Jour**—Director Luis Buñuel never wastes a shot; he refuses to overstate or even underline an emotion. With absolute precision, Buñuel and his co-scenarist Jean-Claude Carrière tell the story of this Parisian haute bourgeoise who loves her handsome and thoughtful husband but remains unresponsive to his rather tentative caresses. Her face a blank, Séverine lies in bed dreaming of violation at the hands of coachmen, and finally takes a job at a high-class bordello. The content of Séverine's daydreams may verge on the pornographic, but Buñuel shoots them in a style that is anything but voluptuous. Indeed, the limpid beauty of the images is extraordinarily chaste, and that is the source of the movie's wit. (1 hr. 40 mins.; R) *Village East; Eastside Playhouse; Lincoln Plaza Cinemas.*

The Big Green—The title is slang for the matted, neglected playing field that symbolizes the boredom and despair of the kids in Elma, Texas. But wait! Here comes a spunky British teacher who figures the way to rouse them back into life is to water the field and play a little soccer. Written and directed by Holly Goldberg Sloan. (1 hr. 40 mins.; PG) *Village East; Chelsea; Crown Gotham; Guild 50th Street; 86th Street East; Lincoln Square; New Coliseum; Plaza.*

The Brothers McMullen—Three Irish-Catholic brothers from the suburbs of New York struggle with their mangled Irish-Catholic legacy and their tortured love lives: one married brother contemplates an affair; one cradles a theoretical, idealized version of love; and one is so frightened of it that he constantly runs. Writer-director Edward Burns's feature film debut. (1 hr. 37 mins.; R) *Angelika Film Center; 23rd Street West Triplex; Murray Hill Cinemas; First & 62nd St. Cinema; Lincoln Square.*

★**Burnt by the Sun**—If some directors have a talent for the obvious, Nikita Mikhalkov has a genius for it. This is an extremely powerful work set in 1936 at the beginning of the Great Terror. Somewhere outside Moscow, Colonel Kotov (Mikhalkov), a true believer and bristling revolutionary patriot, lives with his young wife, Maroussia (Ingeborga Dapkounaite) in her dacha, where a Chekhovian house party appears to be in full swing. Mitia (Oleg Menchikov), Maroussia's old lover, mysteriously away for ten years, enters with a flourish of laughter and music. He's a member of the secret police, and exactly what he is doing there is the first mystery; the greater mystery is why he is doing it. In Russian. (Denby; 5/1/95) (2 hrs. 14 min.; R) *Carnegie Hall Cinema.*

Canadian Bacon—Writer/director Michael Moore—best known for the acclaimed documentary *Roger and Me* and Fox's *TV Nation*—tries a bit of fiction this time, but his political sensibilities seem to be smeared all over this like jam on bread. The plot: America is in the throes of an economic recession. The President's approval ratings have hit a threatening low point, so he decides to bolster the economy, national pride, and his popularity by declaring war on a country that poses absolutely no threat—Canada. Starring Alan Alda and the late John Candy. (1 hr. 34 mins.; PG) *Village East; 84th Street Six.*

★**Clockers**—Strike, perhaps 20 years old, commands the top slat of a bench in front of the projects in Brooklyn somewhere, running his crew of clockers (bottom-rung street dealers, who work around the clock). Strike works for the neighborhood crime boss, Rodney Little (Delroy Lindo), who is an exceptionally complex and frightening man. Rodney runs his operation out of a pleasantly ramshackle store where half the fatherless kids hang out—the most paternal man around is a murderer and drug dealer. He tries to seduce Strike into murdering someone by saying, "You're my son," and when Rodney's enemy winds up dead, we don't know who did it—Strike or his exceptionally virtuous brother Victor, who may be

"Cue" cover photographs by Jane Huntington.

going crazy. Director Spike Lee's adaptation of Richard Price's 1992 novel is concerned less with Strike's spiritual condition than with the survival of the community. *Clockers* is didactic, but it's perhaps the most loose-limbed didactic movie ever made. And the scenes of harassment and interrogation, the streams of vituperation and tirade, are all played out with a poetic vitality seen before only in Martin Scorsese's movies. With Harvey Keitel and John Turturro. (Denby; 8/18/95) (2 hrs. 9 mins.; R) *34th Street Showplace; Chelsea; Manhattan Twin; Movieplex 42; National Twin; 86th Street; 62nd and Broadway; Metro Cinema; Plaza Twin.*

★**Crumb**—In Terry Zwigoff's extraordinary documentary, there is shockingly little separation between life and art. R. Crumb, the underground-cartoon artist who devised such "comix" as *Weirdo* and *Zap* complains that he was ignored by girls in high school, and he still exudes the resentment and fears of a cranky, put-upon kid. So does his art, and that's its glory, but it's disconcerting to discover that the successful artist, having transcended nothing, is as devoted to surly, other-annihilating rancor as a teen nerd burrowing in a basement. Crumb shares the same awful childhood with his wrecked older brother, Charles, who lives at home with their mother, and his kid brother, Max, who sits in a San Francisco SRO on a bed of nails, yet Crumb turned the semi-psychotic material of bent adolescence into art, while they were consumed and destroyed. It should turn into the midnight-movie sensation of the decade: Robert Crumb is a remorseless man, and the movie, in a coolly ambiguous way, revels in the grotesque appropriateness of his triumph. (Denby; 5/1/95) (1 hr. 59 min.; R) *Film Forum.*

Dead Presidents—We follow Anthony Curtis (the wonderful Larenz Tate) from his high-school graduation to his tour of duty in Vietnam to his return home to the Bronx, where he is somewhat sourly reunited with his high-school sweetheart and the child he fathered before leaving. Unable to find steady work, he orchestrates a heist of the out-of-circulation money that the government ships down to D.C. to be burned (hence the movie's title). This is the second film from twin directors Allen and Albert Hughes (who did the highly acclaimed *Menace II Society*), and while the acting is uniformly strong and the direction accomplished, the three acts of Curtis's life feel too disparate. (1 hr. 59 mins.; R) *Village East; Chelsea; Embassy 1; Embassy 2–4; Sutton; Orpheum; 84th Street Six.*

Desperado—Antonio Banderas stars in director Robert Rodriguez's follow-up to his much-acclaimed indie debut *El Mariachi.* (1 hr. 46 mins.; R) *Embassy 2–4; 84th Street Six.*

★**Devil in a Blue Dress**—Director Carl Franklin (*One False Move*) has achieved a ripely tactile visual style for this retro *noir* drama, set in black Los Angeles in 1948. Walter Mosely adapted his own novel, the first in the popular "Easy Rawlins" series, and Denzel Washington stars as the up-from-Texas machinist who gets laid off after the war and is then drawn into a frighteningly complicated maze of desire and corruption. People try to use Easy—cops, white gangsters, other blacks—and he struggles to hold on not to just the truth, but also to his dignity. Washington conveys just the right measure of necessary deference and implacable male pride; the only disappointment is Jennifer Beals, who, as the femme fatale, lacks the glittering insolence of the luscious good bad girls of the forties. But see this beautifully made movie, an important step in what looks like a major directorial career. (Denby; 10/2/95) (1 hr. 42 mins.; PG-13) *Village Theatre VII; 19th Street East; Movieplex 42; National Twin; Gemini Twin; Orpheum; 84th Street Six; Plaza Twin.*

Hackers—Computer kid Zero Cool—exiled from cyberspace for seven years—becomes the target of a conspiratorial hacker. Sounds like *The Net* with a hipper soundtrack. Directed by Iain Softley (*Backbeat*). (1 hr. 45 mins.; PG-13) *34th Street Showplace; Criterion Center.*

Halloween 6—It's the return of Michael Myers, the homicidal maniac who loves to slash and thrash on Halloween. Directed by Joe Chappelle. (1 hr. 28 mins.; R) *Movieland 8th Street; 23rd Street West Triplex; Murray Hill Cinemas; Embassy 1; Embassy*

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2–4; Manhattan Twin; Movieplex 42; 86th Street East; 84th Street Six; New Coliseum; Nova; Plaza.

How To Make An American Quilt—Finn Dodd (Winona Ryder), a college student working on her third thesis, retreats to her grandmother's house for the summer after her boyfriend proposes. As her grandmother's quilting bee weaves her wedding gift, each member recounts her own most important love affair. Finn's looking for a concrete answer: Should she get married, yes or no? And if yes, how can she ensure that her own marriage won't unravel? At first frightened by these tales of sacrifice and loss, Finn eventually sees these older women as they see themselves: irrevocably altered, a bit battered, but still, each uniquely able to control her own destiny. The script, by Jane Andersen, is remarkably cohesive. With Ellen Burstyn, Anne Bancroft, and Alfre Woodard. Directed by Jocelyn Moorhouse. (1 hr. 49 mins.; PG-13). *Area theaters.*

The Jar—Iranian writer-director Ebrahim Foruzesh sets this tale in a small village so poor that the children attend a one-room schoolhouse and drink, communally, from a terra cotta jar. When the jar cracks, everything from familial relations to the town's power structure is questioned. In Persian. (1 hr. 25 mins.; NR) *Film Forum.*

Kicking and Screaming—A bunch of neurotic college graduates struggle to find themselves. Written and directed by Noah Baumbach. (1 hr. 36 mins.; R) *Angelika Film Center.*

Kids—Telly, the skanky 17-year-old "hero" of *Kids*, sleeps with a frightened young girl and then runs down the steps of the girl's brownstone to share the news with his best friend, Casper. Telly is coarse and mean, and he lives only to get laid. Yet he's at the center of *Kids*, the first film to be directed by Larry Clark, whose book of photographs, *Teenage Lust*, feasts on teenagers thickheaded and dreamy with sex. As Telly discourses nonstop on the pleasures of deflowering 14-year-olds, he and Casper skateboard around the East Side, steal, smoke dope, and finish the day at an all-night party, at which Telly bags another virgin and Casper gives up his humanity altogether. While all this is going on, one of Telly's past victims, now HIV-positive, forlornly tries to find her lover. By taking us low, Clark gives the appearance of presenting New York adolescence without hypocrisy or cant. Yet it seems like Clark is offering not a faithful portrait of teenagers but an exposure of his own erotomania. (Denby; 6/31/95) (1 hr. 35 mins.; NR) *Angelika Film Center; Lincoln Plaza Cinemas.*

Kilian's Chronicle—Five hundred years before Columbus reached the New World, a young Irishman named Kilian is captured by the Vikings and sold into slavery. When the ship carrying him is blown onto the New England coast, he's taken in by Native Americans; when he falls in love, he is torn between trying to get back to Ireland, or staying where he is. Directed by Pamela Berger and based on an encounter described in ancient Viking texts and Native American mythology. (1 hr. 52 mins.; NR). *Cinema Village 12th St.*

★**Living in Oblivion**—Watching this film about the making of an independent film, we become so impressed by the dis-illusioning of the film medium that we forget that director Tom DiCillo is creating a new illusion right before our eyes. Among the movie's satirical pleasures is the appearance of James LeGros doing a sensational send-up of Brad Pitt, and the performance of Peter Dinklage as a huffy dwarf ("Do *you* dream of dwarves? Even *I* don't dream of dwarves!"). With Dermot Mulroney and Catherine Keener. (Denby; 6/31/91) (1 hr. 31 mins.; R) *Angelika Film Center; Lincoln Plaza Cinemas.*

A Month by the Lake—Vanessa Redgrave is a middle-aged woman who finds herself spending her annual vacation on Lake Como, Italy. Far from being a lonely, isolated creature she's nonetheless surprised when she becomes enmeshed in a love triangle. Directed by John Irvin. (1 hr. 30 mins.; PG) *Village East; Lincoln Square.*

Talent
Dark Vision

Though she's distinguished herself as an action director of great inventiveness (*Blue Steel, Point Break*), Kathryn Bigelow has never before managed to make a thriller that, like the best ones, exploits or explores a silent, collective fear. But with *Strange Days* (which is in the New York Film Festival, and premieres here October 8 at the Ziegfeld), a futuristic tale set only four years from now in an apocalyptic Los Angeles, she manages to simultaneously pounce on our present-day and pre-millennial anxieties. Bigelow makes the audience complicit in the voyeuristic expeditions of Lenny (Ralph Fiennes), an ex-cop who hustles and is addicted to playback—shards of explicitly sexual and violent recorded memories that are felt, physically and psychically, by the person jacking them in to his or her own brain waves. "They're like Rorschachs," Bigelow explains. "They reveal the nature of the person requesting whatever experience." There's clearly a parallel here to the current debate over morality in art, and in defending Lenny's trade—"He's feeding an appetite that already exists"—she's also justifying the film's unflinching reality. Bigelow, a former art student, began directing somewhat by accident. "I felt that the art world was getting too rarefied, so I started making shorts," she says. "I didn't think of them as films; I was just using light and celluloid as opposed to canvas." Appropriately, her work has been singled out for its striking visual acuity, but she says she believes "everything has to be in service to story and character." And while *Strange Days* tackles everything from socio-economic erosion to political corruption, at its core is a story of unrequited love. "The ability to feel is the greatest strength we have," she says. "It's not necessarily technology that will take us to the millennium; it's the human condition, which is flawed, that will enable us to survive."

MAUREEN CALLAHAN

Photograph by Merie W. Wallace/20th Century Fox.

Moonlight and Valentino—Neil Simon's daughter, Ellen, lost her husband when he was struck by a car while jogging in New York City seven years ago. For two weeks, her younger sister, her best friend, and her stepmother (actress Marsha Mason) barely left her side. Then she got it all out on the page—just like her dad would've done. Starring Elizabeth Perkins, Whoopi Goldberg, Gwyneth Paltrow, Kathleen Turner as the stepmom, and—most notably!—Jersey lite-metal rocker Jon Bon Jovi as a hunky house-painter. (1 hr. 40 mins.; R) *Village East; 19th Street East; Tower East; Lincoln Square.*

Mute Witness—A mute special effects/makeup artist is convinced she has witnessed the making of a snuff film. Part thriller, part comedy. Written and directed by Anthony Waller. (1 hr. 38 mins.; R) *Village East.*

Nadja—The title character (Elina Lowensohn) roams the Lower East Side in search of nightly blood, her long-lost twin brother, and sexual companionship—but in spite of all this action, there's no real plot. It's as though the filmmakers (director Michael Almereyda and producer David Lynch) assumed their audience would be familiar enough with the genre not to desire a stronger story. The film shows glimpses of what it could have been, as when a beleaguered husband details the moment he realized his wife (Galaxy Craze, the weak link here) might be turning into a bloodsucker: "She started to get that Sunday afternoon depression—every day." The black-and-white imagery alternates between stunningly lit and photographed 35mm, and hand-held "Pixelvision" (which was created with a discontinued toy camera)—and that's the kind of forced quirkiness that ultimately does the film in. Almereyda is so concerned with the visual that the characters become afterthoughts. With Peter Fonda, Suzy Amis, Karl Geary, and Martin Donovan. (1 hr. 32 mins.; R) *Angelika Film Center.*

Persuasion—The year is 1814 and a young Englishwoman has broken off her engagement to a naval officer at the urging of her family. He unexpectedly returns seven years later, more wealthy (and therefore suitable). But is he still in love with her? Adapted from the Jane Austen novel. With Amanda Root, Ciaran Hinds and Corin Redgrave. Directed by Roger Michell. (1 hr. 43 mins.; PG) *Paris Theater.*

The Postman—As the film opens, the late Massimo Troisi's Mario Ruoppolo has no one to speak to. And then the island where Mario lives is visited by a kind of god—the exiled Chilean poet Pablo Neruda. Mario, who becomes his postman, suddenly cannot stop speaking, and the poet, at first brusque, gradually gets drawn into the miracle of Mario's awakening. It's easy to be lulled by such enchanting episodes as Mario's poetry-rich courtship of a girl who becomes aroused by his words. The girl's overprotective aunt, in a series of hilarious pot-banging tirades, denounces metaphors as the traducer of her niece's virginity. She's right. Once you've lost your innocence with words, you never want to regain it. Directed by Michael Radford. In Italian. (Denby; 6/14/95) (1 hr. 49 mins.; PG) *Village East; Sutton; Lincoln Plaza Cinemas.*

Prince Brat and the Whipping Boy—Based on Sid Fleischman's award-winning 1986 children's book, this is the tale of an orphaned pauper who is forced by a prince to take his place whenever he's about to be punished. Directed by Syd Macartney. (1 hr. 36 mins.; G) *New York Twin; Lincoln Square.*

The Prophecy—A perfect Christopher Walken vehicle, though everything he appears in seems tailor made to his droll eccentricity and cotton-mouth delivery. A heavenly war is waged on Earth by a band of renegade angels. Written and directed by Gregory Widen. (1 hr. 31 mins.; R) *Movieland 8th Street; Astor Plaza.*

Run of the Country—Danny lives in a quiet village, on the border dividing Northern Ireland from the rest of the country, where his father (Albert Finney), the local police officer, can be found in church praying for a nice murder to break up the boredom. Danny loves and admires his father, but all the old man offers is a churlish attitude. The boy's mother has just died, and he finds solace in his homeland—and in a headstrong girl who at once binds him and sets him free. Written by Shane Connaughton (*My Left Foot*). Directed by Peter Yates. (1 hr. 40 mins.; R) *Village Theatre VII; 19th Street East; Baronet/Coronet; Lincoln Square.*

Seven—Brad Pitt and Morgan Freeman are two city cops—one young, gung-ho and naive, the other fatigued and grizzled—who team up to track down a serial killer with a theme: the seven deadly sins. Directed by David Fincher. (2 hrs. 7 mins.; R) *Village Theatre VII; 19th Street East; Murray Hill Cinemas; Cinema I, II, Third Ave.; Criterion Center; Movieplex 42; Orpheum; Lincoln Square; New Coliseum; Nova; Olympia Cinemas.*

Showgirls—See David Denby, page 78. (2 hrs. 11 mins.; NC-17) *Village Theatre VII; 34th Street Showplace; Chelsea; Criterion Center; Movieplex 42; First & 62nd St. Cinema; Orpheum; Lincoln Square; New Coliseum; Olympia Cinemas.*

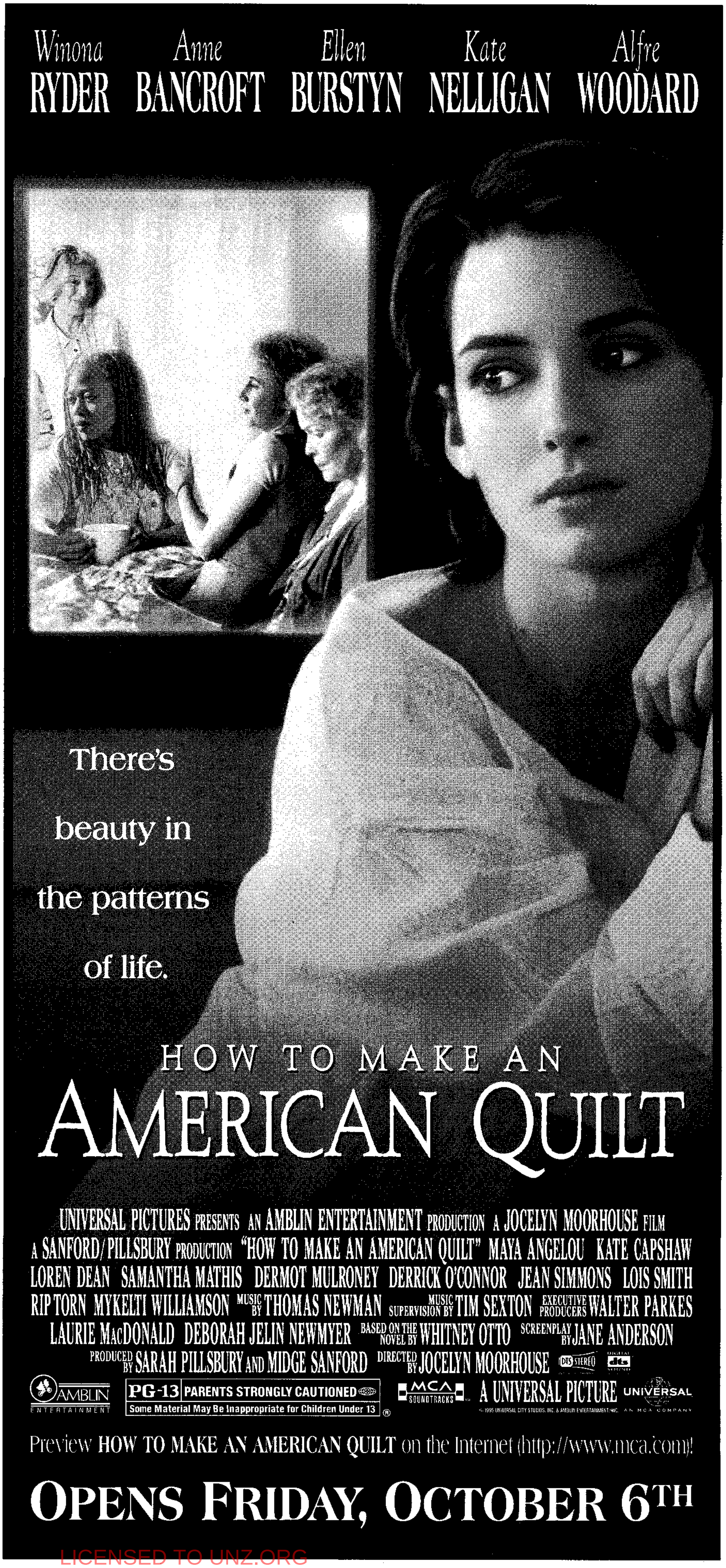
★**Smoke**—Directed by Wayne Wang and largely set in the Park Slope section of Brooklyn, this is a celebration of gratuitous acts of kindness. Auggie (Harvey Keitel), who runs a cigar store, has a peculiar hobby: He takes pictures from the same street corner at precisely 8 A.M. every day. He shows the thousands of pictures to his friend Paul (William Hurt), a sad-sack novelist who hasn't written much since his wife died. Lost in thought, Paul wanders into the street and almost gets run over, but he's saved by a black teenager who calls himself Rashid. Paul takes the boy in, and the two begin an unstable friendship. The garrulous fluency of Paul Auster's writing, combined with the simplicity of Wayne Wang's direction, makes for an enchanting urban-picaresque movie. (Denby; 6/19/95) (1 hr. 52 mins.; R) *Angelika Film Center; Sutton; Lincoln Plaza Cinemas.*

Steal Big, Steal Little—Andy Garcia plays twin brothers—yep, one good, one bad—who squabble over the ranch left to them by their wealthy, dead adoptive mother. Directed by Andrew Davis, who last did 1993's *The Fugitive*. (2 hrs. 10 mins.; PG-13) *Waverly; 19th Street East; Criterion Center; Beekman; Orpheum; 84th Street Six.*

Theremin—A rather dry documentary about the great Russian professor who invented the theremin (an instrument played without direct body contact) and who, after moving to New York, was kidnapped by Soviet agents and smuggled back to his native Russia. Assumed dead, he spent seven years in a Siberian labor camp, was put to work by Stalin on top-secret projects, and eventually died in near-obscurity. Directed by Steven M. Martin. (1 hr. 25 mins.; PG) *Cinema Village 12th St..*

To Die For—Suzanne Stone (Nicole Kidman), a New England weather girl who idolizes Jane Pauley, talks in a perky yet soft-breathing voice, the best for "maximizing" her abundant "career opportunities." Suzanne longs to be a "media professional," and flirts her way through the weather report, then parades across the bedraggled town in an aura of spectacular grooming. She's the American good girl and housewife with ambition in her brain and murder and greed in her heart. Writer Buck Henry (*The Graduate*) and director Gus Van Sant, though onto something real in venting their disgust at square America, have hollowed Suzanne out, and this leaves a huge dramatic hole. We can't tell why she marries Matt Dillon's ordinary-Joe restaurateur who, apart from his good looks, is patently too slow for her. Recoiling from her husband, who wants kids, Suzanne falls in with a trio of alienated white-trash teens, whom she seduces and uses. But because we never feel any complicity with Suzanne's overwhelming desire for success, we don't suffer when she steps over the line into criminality. *To Die For* is clever but thin; for all its hipster malice, the satire works intermittently and opportunistically. (Denby; 10/2/95) (1 hr. 40 mins.; R) *Village Theatre VII; Chelsea; Baronet/Coronet; First & 62nd St. Cinema; Lincoln Square.*

To Wong Foo, Thanks For Everything—Noxeema Jackson (Wesley Snipes), Vida Boheme (Patrick Swayze) and Chi Chi Rodriguez (John Leguizamo) are three cross-dressing semi-celebrities on the New York club scene who embark on a cross-country road trip. They're headed for Hollywood, each harboring the same dream: to capture the Miss Drag Queen USA title. Directed by Beeban Kidron. (1 hr. 48 mins.; PG-13) *Art Green-*



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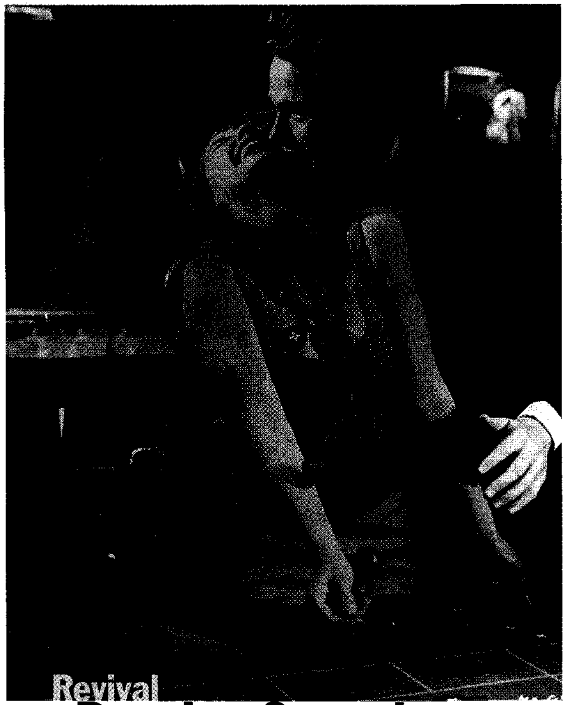
OPENS FRIDAY, OCTOBER 6TH

wich Twin; 34th Street East; Chelsea; Baronet/Coronet; Movieplex 42; Orpheum; Lincoln Square.

Unstrung Heroes—His mother is dying of cancer and his father is emotionally remote, so 12-year-old Steven Lidz (Nathan Watt) runs away—to his (very eccentric) uncles' house, where he finds, oddly, some security. Sweet and charming and unbelievably moving. Starring John Turturro, Andie MacDowell, Michael Richards, and Maury Chaykin. Directed by Diane Keaton. (1 hr. 36 mins.; PG) *Village East; Chelsea; Cinema I, II, Third Ave.; Lincoln Square.*

Unzipped—A portrait of the unique sensibility of the fashion designer Isaac Mizrahi. Directed by the fashion photographer Douglas Keeve, the movie sketches in the stages of design, construction, and fitting leading up to the show, but *Unzipped* is not very satisfying as a movie about a process. Ellen Kuras's camera lands momentarily and swoops away, teasing us with glimpses and fragments. We can hardly see anything: A rough downtown aesthetic of collage seems to be at work here. *Unzipped* is probably not the best movie one can imagine about fashion, but it's the best movie we are likely to get about a single creative temperament in fashion. (Denby; 8/28/95) (1 hr. 13 mins.; PG-13) *Quad Cinema; Lincoln Plaza Cinemas.*



Revival

Running Scared

Arthur Penn's 1965 New Wave urban drama *Mickey One* (Film Forum, October 6–12) revels in its hipster blend of style and squalor, what with an improvised score by Stan Getz, equally frenzied editing, and an unintentionally funny performance by Warren Beatty as a two-bit dive bar comic on the run—from the mob *and* himself.

★**The Usual Suspects**—Like many of the other new thrillers made by young directors, *The Usual Suspects* is handsomely shot, but Bryan Singer also has a flair for brazenness and theatricality that is very entertaining. The movie is a labyrinth in which truth is nearly impossible to determine: Five professional thieves have all but destroyed a ship allegedly filled with cocaine. Verbal (Kevin Spacey) alone emerges out of the carnage. As he's interrogated relentlessly by a U.S. Customs agent, he goes back in time, taking us all the way through the end again. We see the various crimes, and the men butting heads, and we become increasingly baffled. Is he lying? Singer's got a bunch of great actors (including Pete Postlethwaite, Chazz Palminteri, Kevin Pollack, and Stephen Baldwin) celebrating the ominousness and adding their own bits of perversity. (Denby; 8/28/95) (1 hr. 45 mins.; R) *Village Theatre VII; 19th Street East; New York Twin; UA East; Lincoln Square.*

Manhattan

Below 14th Street

Angelika Film Center—18 W. Houston St. (995-2000) *Kids; Nadja; Smoke; The Brothers McMullen.* Through 10/3: *A Walk in the Clouds; Living in Oblivion.* Opening 10/4: *The Addiction.* Opening 10/6: *Kicking and Screaming.*

Art Greenwich Twin—Greenwich Ave. at 12th St. (995-2000) *To Wong Foo, Thanks For Everything.*

Cinema Village 12th St.—22 E. 12th St. (924-3363) *Kilian's Chronicle.* Through 10/5: *Theremin.*

Film Forum—209 W. Houston St. (727-8110) *Crumb; The Jar.* (See also "Museums, Societies, Etc.")

Movieland 8th Street—42 E. 8th St. (477-6600) *Clueless; Halloween 6; The Prophecy.*

Quad Cinema—34 W. 13th St. (255-8800) *Old Lady Who Walked Into the Sea; Jeffrey; Unzipped; Wild Reeds.*

Village East—189 Second Ave., at 12th St. (529-6799) *A Month by the Lake; Angus; Belle de Jour; Canadian Bacon; Moonlight and Valentino; Mute Witness; The Postman; The Big Green; Unstrung Heroes.* Opening 10/6: *Dead Presidents.*

Village Theatre VII—66 Third Ave., at 11th St. (982-0400) *Devil in a Blue Dress; Run of the Country; Seven; Showgirls; The Usual Suspects; To Die For.*

Waverly—323 Sixth Ave., at W. 3rd St. (929-8037) *Steal Big, Steal Little.*

14th-41st Streets

19th Street East—890 Broadway, at 19th St. (260-8000) *Devil in a Blue Dress; Moonlight and Valentino; Run of the Country; Seven; Steal Big, Steal Little; The Usual Suspects.*

23rd Street West Triplex—333 W. 23rd St. (989-0060) *Babe; Braveheart; Halloween 6; The Brothers McMullen.*

34th Street East—241 E. 34th St. (683-0255) *To Wong Foo, Thanks For Everything.*

34th Street Showplace—238 E. 34th St. (532-5544) *Clockers; Hackers; Showgirls.*

Chelsea—260 W. 23rd St. (513-5402) *Clockers; Showgirls; The Big Green; To Die For; To Wong Foo, Thanks For Everything; Unstrung Heroes.* Opening 10/4: *Dead Presidents.*

Murray Hill Cinemas—160 E. 34th St. (689-6548) *Halloween 6; Seven; The Brothers McMullen.*

42nd-60th Streets

59th Street East—239 E. 59th St. (759-4630) *Babe; Clueless.*

Angelika 57—225 W. 57th St. (586-1900) *Old Lady Who Walked In the Sea.*

Astor Plaza—44th St. bet. Broadway and Eighth Ave. (869-8340) *The Prophecy.*

Baronet/Coronet—993 Third Ave., bet. 59th and 60th Sts. (355-1663) *Run of the Country; To Wong Foo, Thanks For Everything.* Opening 9/27: *To Die For.*

Carnegie Hall Cinema—887 Seventh Ave., bet. 56th and 57th Sts. (265-2520) *Burnt by the Sun; Jeffrey.*

Cinema 3—2 W. 59th St. (752-5959) *A Walk in the Clouds.*

Cinema I, II, Third Ave.—1001 Third Ave., at 60th St. (753-6022) *Seven; Unstrung Heroes.*

Criterion Center—1514 Broadway, bet. 44th and 45th Sts. (354-0900) *Hackers; Lord of Illusions; Mortal Kombat; Reggae Movie; Seven; Showgirls; Steal Big, Steal Little.*

Crown Gotham—969 Third Ave., bet. 57th and 58th Sts. (759-2262) *The Big Green.*

Eastside Playhouse—919 Third Ave., bet. 55th and 56th Sts. (755-3020) *Belle de Jour.*

Embassy 1—1560 Broadway, bet. 46th and 47th Sts. (302-0494) *Halloween 6.* Opening 10/4: *Dead Presidents.*

Embassy 2–4—701 Seventh Ave., bet. 47th and 48th Sts. (730-7262) *Braveheart; Desperado; The Tie That Binds.* Opening 10/4: *Dead Presidents; Halloween 6.*

Guild 50th Street—33 W. 50th St. (757-2406) *The Big Green.*

Manhattan Twin—220 E. 59th St. (935-6420) *Clockers; Halloween 6.*

Movieplex 42—244 W. 42nd St. (997-7522) *Clockers; Devil in a Blue Dress; Halloween 6; Seven; Showgirls; To Wong Foo, Thanks For Everything.*

National Twin—1500 Broadway, bet. 43rd and 44th Sts. (869-0950) *Devil in a Blue Dress; Clockers.*

Paris Theater—4 W. 58th St. (980-5656) *Persuasion.*

Plaza—42 E. 58th St. (355-3320) *Beyond Rangoon.*

Sutton—205 E. 57th St. (759-1411) *The Postman; Smoke.* Opening 10/4: *Dead Presidents.*

Worldwide Cinemas—340 W. 50th St. (246-1583) *Batman Forever; Casper; Die Hard With a Vengeance; Free Willy 2: The Adventure Home; Incredibly True Adventures; Nine Months; The Net.*

Ziegfeld—141 W. 54th St. (765-7600) *Apollo 13.* Opening 10/8: *Strange Days.*

61st Street and Above, East Side

68th Street Playhouse—1164 Third Ave., at 68th St. (734-0302) *A Month by the Lake.*

86th Street—125 E. 86th St. (5534-1880) *Clockers.*

86th Street East—210 E. 86th St. (249-1144) *The Big Green; Halloween 6.*

Beekman—1254 Second Ave., bet. 65th and 66th Sts. (737-2622) *Steal Big, Steal Little.*

First & 62nd St. Cinema—400 E. 62nd St. (513-5408) *Showgirls; The Brothers McMullen; To Die For.*

Gemini Twin—1210 Second Ave., at 64th St. (832-1670) *Devil in a Blue Dress.*

New York Twin—1271 Second Ave., bet. 66th and 67th Sts. (744-7339) *Braveheart; Prince Brat and the Whipping Boy; The Usual Suspects.*

Orpheum—1538 Third Ave., at 86th St. (876-2400) *Devil in a Blue Dress; Seven; Showgirls; Steal Big, Steal Little; To Wong Foo, Thanks For Everything.* Opening 10/6: *Assassins; Dead Presidents.*

Tower East—1230 Third Ave., bet. 71st and 72nd Sts. (879-1313) *Moonlight and Valentino.*

UA East—1629 First Ave., at 85th St. (249-5100) *The Usual Suspects.*

61st Street and Above, West Side

62nd and Broadway—1871 Broadway, at 62nd St. (265-7466) *Clockers.*

84th Street Six—2310 Broadway, at 84th St. (877-3600) *Canadian Bacon; Desperado; Devil in a Blue Dress; Halloween 6; Steal Big, Steal Little.* Opening 10/4: *Dead Presidents.*

Lincoln Plaza Cinemas—30 Lincoln Plaza, on Broadway bet. 62nd and 63rd Sts. (757-2280) *Belle de Jour; Kids; Living in Oblivion; The Postman; Smoke; Unzipped.*

Lincoln Square—1992 Broadway, at 68th St. (336-5000) *A Month by the Lake; Moonlight and Valentino; Prince Brat and the Whipping Boy; Run of the Country; Seven; Showgirls; The Big Green; The Brothers McMullen; The Usual Suspects; To Die For; To Wong Foo, Thanks For Everything; Unstrung Heroes.* Opening 10/6: *Assassins.*

Metro Cinema—2626 Broadway, bet. 99th and 100th Sts. (222-1200) *Clockers.*

New Coliseum—701 W. 181st St. (740-1545) *Halloween 6; Seven; Showgirls; The Big Green.*

Nova—3589 Broadway, bet. 147th and 148th Sts. (862-5728) *Seven; Halloween 6.*

Olympia Cinemas—2770 Broadway, bet. 106th and 107th Sts. (865-8128) *Seven; Showgirls.*

Regency—1987 Broadway, bet. 67th and 68th Sts. (724-3700) *Apollo 13.*

Bronx

Area Code 718

Bay Plaza—2210 Bartow Ave., behind Bay Plaza Mall (320-3020) *Clockers; Dangerous Minds; Des-*

Photograph courtesy of Film Forum.

Opening

Fighting the Power

Chaos erupts in the midst of a heist gone awry in *Dead Presidents* (opening October 4), the strikingly shot but narratively bumpy second film from twins Allen and Albert Hughes (*Menace II Society*) about a disenfranchised Vietnam vet looking for payback from the government.

perado; Devil in a Blue Dress; Hackers; Halloween 6; Mortal Kombat; Seven; Steal Big, Steal Little; The Big Green; The Prophecy; The Tie That Binds; To Wong Foo, Thanks For Everything.

Concourse Plaza—214 E. 161th St. (588-8800) *Angus; Clockers; Desperado; Devil in a Blue Dress; Halloween 6; Mortal Kombat; Seven; Showgirls; The Big Green; To Wong Foo, Thanks For Everything.*

Interboro—3462 E.Tremont Ave., nr. Bruckner Blvd. (792-2100) *Devil in a Blue Dress; Halloween 6; Seven; To Wong Foo, Thanks For Everything.*

Riverdale—5683 Riverdale Ave., at 259th St. (884-9514) *Seven; Unstrung Heroes.*

Whitestone—2505 Bruckner Blvd., at Hutchinson River Pkwy. (409-9037) *Babe; Clockers; Desperado; Devil in a Blue Dress; Halloween 6; Mortal Kombat; Seven; Showgirls; Steal Big, Steal Little; The Big Green; The Prophecy; To Wong Foo, Thanks For Everything.*

Brooklyn

Area Code 718

Alpine—6817 Fifth Ave., at 69th St. (748-4200) *Angus; Desperado; Moonlight and Valentino; Showgirls; Steal Big, Steal Little; The Big Green; To Wong Foo, Thanks For Everything; Unstrung Heroes.*

Brooklyn Heights—70 Henry St. (596-7070) *To Wong Foo, Thanks For Everything; Showgirls.*

Canarsie—9310 Ave. L, at E. 93rd St. (251-0700) *Devil in a Blue Dress; Seven; Showgirls.*

Cobble Hill—265 Court St. (596-9113) *Babe; Moonlight and Valentino; The Postman; Seven; The Big Green; The Usual Suspects; Unstrung Heroes.*

Fortway—6720 Ft. Hamilton Pkwy., at 68th St. (238-4200) *Clockers; Devil in a Blue Dress; Halloween 6; Seven; The Usual Suspects.*

Kenmore—Church Ave. nr. Flatbush Ave. (284-5700) *Clockers; Desperado; Halloween 6; Seven.*

Kent Triplex—Coney Island Ave. at Ave. H (338-3371) *Halloween 6; Seven; The Big Green.*

Kings Plaza—5201 Kings Plaza; Flatbush Ave. at Ave. U (253-1111) *Clockers; Dangerous Minds; Desperado; Devil in a Blue Dress; Seven.* Opening 10/4: *Dead Presidents.*

Kingsway—Kings Hwy. at Coney Island Ave. (645-8588) *Halloween 6; Mortal Kombat; Showgirls; The Prophecy; The Usual Suspects; To Wong Foo, Thanks For Everything.*

Marboro—6817 Bay Pkwy., at 69th St. (232-4000) *Devil in a Blue Dress; Seven; Steal Big, Steal Little; To Wong Foo, Thanks For Everything.*

Metropolitan—392 Fulton St. (858-8580) *Clockers; Desperado; Halloween 6; Seven.*

Plaza Twin—314 Flatbush Ave., nr. Eighth Ave. (636-0170) *Clockers; Devil in a Blue Dress.*

Ridgewood—55–27 Myrtle Ave., at Putnam Ave. (821-5993) *Devil in a Blue Dress; Halloween 6; Seven; Showgirls; The Big Green.*

The Movies at Sheepshead Bay—Knapp St. and Harkness Ave., off Belt Pkwy. (615-1700) *Angus; Braveheart; Desperado; Devil in a Blue Dress; Hackers; Seven; Showgirls; Steal Big, Steal Little; The Big Green; To Wong Foo, Thanks For Everything; Unstrung Heroes.*

Queens

Area Code 718

Astoria—28–60 Steinway St. (726-1279) *Clockers; Devil in a Blue Dress; Halloween 6; Seven; Showgirls; Steal Big, Steal Little.*

Bay Terrace—211–01 26th Ave. and Bell Blvd., Bayside (428-4040) *Devil in a Blue Dress; Moonlight and Valentino; Showgirls; The Big Green; The Usual Suspects; Unstrung Heroes.*

Center—42–17 Queens Blvd., at 43rd St., Sunnyside (784-3050) *Dangerous Minds; Desperado; Mortal Kombat.*

Cinema 5—183–15 Horace Harding Expy., at 183rd St., Fresh Meadows (357-9100) *Angus; Clockers; Devil in a Blue Dress; Halloween 6; Seven; The Prophecy.*

Cinemart—106–03 Metropolitan Ave., at 72nd Rd., Forest Hills (261-2244) *Seven; The Big Green.*

Continental—70–20 Austin St., Forest Hills (544-1020) *Clockers; Showgirls; Steal Big, Steal Little.*

Crossbay—94–11 Rockaway Blvd., at Woodhaven Blvd., Ozone Park (848-1738) *Clockers; Halloween 6; Showgirls.*

Crossbay II—92–10 Rockaway Blvd., at 93rd St., Ozone Park (641-5330) *Angus; Dangerous Minds; Devil in a Blue Dress; Seven; Steal Big, Steal Little; The Big Green; To Wong Foo, Thanks For Everything.*

Elmwood—57–02 Hoffman Dr., Elmhurst (429-4770) *Devil in a Blue Dress; Seven; The Big Green.*

Forest Hills—107–16 Continental Ave., at Queens Blvd. (261-7866) *The Postman; Unstrung Heroes.*

Fresh Meadows—190–02 Horace Harding Blvd., at 190th St. (454-6800) *Moonlight and Valentino; Showgirls; Steal Big, Steal Little; The Brothers McMullen; The Usual Suspects; To Wong Foo, Thanks For Everything; Unstrung Heroes.*

Jackson Triplex—82nd St. at Roosevelt Ave. (478-6777) *Halloween 6; Seven; Showgirls.*

Main Street—72–66 Main St., Flushing (268-3636) *Apollo 13; Babe; Braveheart; Showgirls; To Wong Foo, Thanks For Everything.*

Midway—108–22 Queens Blvd., at 71st Ave., Forest Hills (261-8572) *Angus; Desperado; Halloween 6; Moonlight and Valentino; To Wong Foo, Thanks For Everything.*

Movieworld—242–02 61st Ave., off Exit 31, Douglaston (423-7200) *Angus; Devil in a Blue Dress; Hackers; Seven; The Big Green; The Usual Suspects; To Wong Foo, Thanks For Everything; Unstrung Heroes.*

North Shore Towers—27–10 Grand Central Pkwy., Floral Park (229-7702) *Arabian Knight; The Brothers McMullen; The Usual Suspects.*

Plaza—103–14 Roosevelt Ave., at 103rd St., Corona (639-0012) *Halloween 6; The Big Green.*

Quartet—160–06 Northern Blvd., at 160th St., Flushing (359-6777) *Clockers; Devil in a Blue Dress; Halloween 6; Showgirls.*

Surfside—104th St., Rockaway (945-4632) *Babe; Seven; Steal Big, Steal Little.*

The Movies at Bayside—38–39 Bell Blvd., at 39th Ave. (225-7711) *Hackers; Seven; Steal Big, Steal Little; The Brothers McMullen; To Wong Foo, Thanks For Everything.*

Trylon—98–81 Queens Blvd., at 66th Ave., Forest Hills (459-8944) *The Usual Suspects.*

Staten Island

Area Code 718

Atrium—680 Arthur Kill Road, nr. Richmond Ave., Eltingville (317-8300) *Babe; Halloween 6; Seven; Showgirls; The Babysitter's Club; The Big Green; The Usual Suspects; To Wong Foo, Thanks For Everything.* Opening 10/6: *Assassins; How To Make An American Quilt.*

Hylan Plaza—107 Mill Rd., at Hylan Blvd., New Dorp (351-0805) *Halloween 6; Seven; Showgirls; The Big Green; To Wong Foo, Thanks For Everything.*

The Movies at Staten Island—141 E. Service Rd., at

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Victory Blvd., Travis (983-9600) *Angus; Clockers; Devil in a Blue Dress; Hackers; Halloween 6; Moonlight and Valentino; Seven; Showgirls; Steal Big, Steal Little; The Big Green; The Usual Suspects; To Wong Foo, Thanks For Everything; Unstrung Heroes.*

Museums, Societies, Etc.

American Museum of Natural History—Two IMAX films: *Destiny in Space* and *Titanica.* Central Park W. at 79th St. (769-5650); $10 singly; $13 double feature (Fri. and Sat. nights).

American Museum of the Moving Image—Through 10/27: *Visions of Light* (1992), which traces the art of cinematography from silent films to the present. 10/7 and 10/8: "Moving Pictures, Still Lives: The Films of Terence Davies." 10/7: *Children* (1976), *Madonna and Child* (1980), and *Death and Transfiguration* (1983), plus *Distant Voices, Still Lives* (1988) and *Young At Heart* (1955). 10/8: *The Long Day Closes* (1992) and *The Neon Bible* (1995). (Davies will be at all screenings.) 10/9 and 10/10: "The Art of Screenwriting." 10/9: "An Inside Look at the Sundance Institute," including discussions with filmmakers and screenwriters Tom Noonan, Richard LaGravanese, and Alison MacLean, plus Noonan's short *Bone Daddy* (1991) and MacLean's *Crush* (1992). 10/10: "James Mangold in Person" with Mangold's *Heavy* (1995), and "Todd Haynes in Person" with Haynes's *Safe* (1995). 3601 36th St., Astoria, Queens (entrance on 35th Ave.; 718-784-0077); $5.

Donnell Media Center—10/3: "Cinema Subversives: Films of Political Satire." Disney short *Chicken Little* (1943) and Jacques Feyder's *Carnival in Flanders* (1935). 10/5: "Something Old, Something New: Portraits of Creativity." *This Is Edward Steichen* (1965), *Imogen Cunningham at 93* (1976), and *Conversations With Willard Van Dyke* (1980). 20 W. 53rd St. (621-0619); free.

Film Forum—Through 10/5: *Queen of Outer Space* (1958), which fittingly stars Zsa Zsa Gabor in the role of a Venusian scientist who ardently welcomes male Earthlings to her gals-only planet. 10/6–10/12: *Mickey One* (1965). 209 W. Houston St. (727-8110); $7.50.

Film Society of Lincoln Center—(The Walter Reade Theater)—Through 10/5: "Celebrating Grigori Kozintsev." 10/2: *The New Babylon* (1929). 10/2 and 10/3: *The Youth of Maxim* (1935) with *Young Fritz* (1942). 10/3: *Alone* (1931). 10/4: *Don Quixote* (1957). 10/4 and 10/5: *Hamlet* (1965). 10/5: *King Lear* (1970). 10/6–10/14: "Fourth New York Video Festival." 10/6: Meta Media: *Liquid Libraries.* 10/7: *Hidden Histories.* 10/7 and 10/8: *At Sundance* (Michael Almereyda and Amy Hobby, 1995), *Stairs 1 Geneva.* 10/7–10/9: *Matthew Barney—After and Before Cremaster 4* (1995) and *Cremaster 1* (1995). 10/8: *Culture Shear.* 10/9: Meta Media: *Digital Fictions.* 65 W. 65th St., plaza level. (875-5600); $7.50.

French Institute—10/3–11/7: "The Films of Eric Rohmer." 10/3: *Le Signe du lion (The Sign of Leo)* (1959), *La Boulangere de Monceau* (1962), and *La Carriere de Suzanne* (1963). Florence Gould Hall, 55 E. 59th St. (355-6160); $7; seniors, $5.50.

Museum of Modern Art—"Screen Plays: From Broadway to Hollywood, 1920–1966." 10/2: *Who's Afraid of Virginia Woolf?* (1966). 10/2 and 10/3: *The Affairs of Anatol* (1921). 10/3: *Watch on the Rhine* (1943). 10/5: "A Tribute to Buster Keaton." Program 1: *The Butcher Boy* (1917), *Cops* (1922), and *Our Hospitality* (1923). Program 2: *Moonshine* (1918), *The Blacksmith* (1922), and *The Navigator* (1924). Program 3: *The Garage* (1919), *The Balloonatic* (1923), and *The General* (1927). 10/5 and 10/8: *Bullets for Breakfast* (1992). 10/5 and 10/9: *Glass Shadows* (1976), *From the Ladies* (1978), *This is Montage* (1978), and *Soft Shoe* (1987). 10/6: *Two Seconds* (1932), *The Amazing Dr. Clitterhouse* (1938), and *Witness for the Prosecution* (1957). 10/6–10/9: "BABA'95" (award-winning British commercials). 10/7: *We're No Angels* (1954), *Chickenstew* (1978), *Ghost Dance* (1980), and *Rushlight* (1984). 10/7 and 10/9: *Middle of the Night* (1959). 10/8: *The Barker* (1928) and *The Hasty Heart* (1949). 10/8 and 10/9: *The Patsy* (1928). 10/9: *Fred Allen's Prize Playlets* (1929) and *Charley's Aunt* (1941). 11 W. 53rd St. (708-9480); $8.

Museum of Television & Radio"The World of Hanna-Barbera." 10/3–10/8: *The Fantastic Four* and *Superfriends.* Through 12/10: "Wide World of Spots: Celebrated Commercials From Around the Globe." 25 W. 52nd St. (621-6800); $6.

Museum of the City of New York—10/7: *Marty* (1955), about an Italian butcher from the Bronx who fears he will never find someone to love. 1220 5th Ave. (534-1672); call for price of admission and info.

New York Film Festival—10/2–10/3: *Sixteen Oh Sixty* (Brazil, 1995) and *The Neon Bible* (UK, 1995). 10/4–10/5: *Kicking and Screaming* (USA, 1995) and *Lamerica* (Italy, 1995). 10/6–10/7: Hal Hartley's *Flirt* (USA/Germany/Japan, 1995) and Ken Loach's *Land and Freedom* (UK/Spain, 1995). 10/7: *Good Men, Good Women* (Taiwan, 1995). 10/7–10/8: *Guimba* (Mali/Burkina Faso/France, 1995) and centerpiece *Strange Days* (USA, 1995). 10/8: *The Convent* (Portugal/France, 1995). 10/9: *Le Franc* and *Augustin* (France, 1995). 10/9–10/10: *Son of Gascogne* (France, 1995). Alice Tully Hall, 1941 Broadway (875-5050); $7.50; members, $5.

Symphony Space—"The Best Films of Our Lives." 10/3: *All About Eve* (1950) and *The Marriage of Maria Braun* (1978). 10/10: *The Passenger* (1963) and *The Promised Land* (1974). 2537 Broadway (864-5400); $7; $4 for members.

Opening

Arrested Development

Eric Stoltz (pictured) plays Chet, a 28-year-old perpetual undergraduate, whose forever-in-limbo life is both envied and feared by his just-graduated friends in writer-director Noah Baumbach's debut, 'Kicking and Screaming' (opening October 6 at the Angelika).

Photograph by Darren Michaels/Trimark Pictures.

Openings

Everyone's been waiting for the **SoHo Arts Festival**, which begins this Friday, October 6, and runs through Sunday, October 8, and includes everything from mural painting to CyberSoHo, a series of exhibitions, projects, and performances exploring on-line culture and interactive computer environments (66 Crosby Street) to "Meet the Artist" (just what the name implies, all day long Saturday at the New Museum, the Guggenheim Museum SoHo, CyberSoHo, and the Chase SoHo branch). Since most of the area's galleries and museums are participating, you might as well start anywhere, or call 966-2929 for information.

Galleries

Solos

Madison Avenue and Vicinity

Lennart Anderson/Michael Steiner—Large-scale paintings of figures in Arcadian landscapes executed between 1976 and 1995/New abstract steel sculptures; 10/5–28. Salander-O'Reilly, 20 E. 79th St. (879-6606).

Hans Bellmer—Photographs and drawings by the Surrealist artist best known for his fetishistic photographs of two life-size adolescent-female dolls, taken between 1933 and 1938; through 10/21. Ubu, 16 E. 78th St. (794-4444).

Nick Blosser—Landscape paintings in egg tempera on wood by an artist who lives and works in Tennessee; through 10/28. Baumgold, 128 E. 72nd St. (861-7338).

James Lee Byars—Two-dimensional wall installations in Japanese silk paper; through 10/21. Werner, 21 E. 67th St. (988-1623).

Judith Cotton/Peter Hayes—Vividly colored paintings of swimmers/Totemic ceramic sculptures that bring to mind ancient Cycladic art; 10/5–28. Graham, 1014 Madison Ave. (535-5767).

Willem de Kooning—Works on paper from the Abstract Expressionist's *Women* series made between 1947 and 1954; through 11/18. C & M, 45 E. 78th St. (861-0020).

Stephen DeStaebler—Recent bronze sculptures based on the human figure; 10/7–11/14. CDS, 76 E. 79th St. (772-9555).

Gunther Gerzso—Abstract paintings, drawings, and sculptures from the forties to the present by this Mexican artist who worked as a set designer with Luis Buñuel, John Ford, Yves Allegret, and other directors before devoting himself to painting full time in the early sixties; through 10/28. Martin, 23 E. 73rd St. (288-2213).

Sol Lewitt—Large, multicolored gouaches on paper affixed to the gallery's walls; through 10/21. Gagosian, 980 Madison Ave. (744-2313).

Tim Lovejoy—Small-scale paintings of interiors, courtyards, and figurative subjects based on the artist's travels in Sri Lanka, Egypt, Italy, and India; through 10/14. Brady, 3 E. 76th St. (249-7212).

Ken Marlow—Still-life paintings of fruits and flowers; through 10/21. Taggart, 48 E. 73rd St. (628-4000).

57th Street Area

Walter Anderson—Watercolors of Gulf Coast flora and fauna by this Mississippi artist (1934–1965), many of them painted on Horn Island, off the coast of the artist's hometown, Ocean Springs; through 11/18. Ross, 50 W. 57th St. (307-0400).

David Bierk—New landscape paintings; through 10/21. Associated American Artists, 20 W. 57th St. (399-5510).

Michael Chapman—Hopperesque paintings of Los

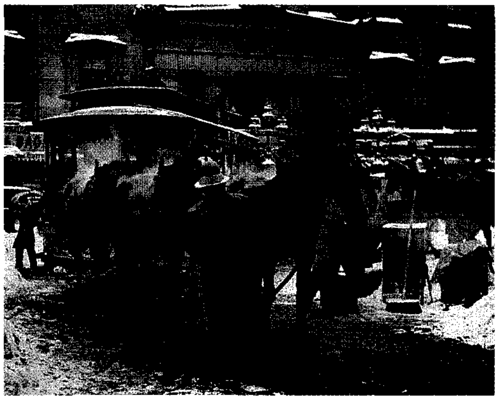
Ground Rules:

Galleries are generally open Tues. through Sat., from between 10 and 11 to between 5 and 6.

Photography Auction Week

Perhaps among the most compelling evidence that photography has won acceptance as an art form is how consistently well it has done in the past several years at auction, even as the prices for contemporary paintings have tanked. This week's auctions aren't likely to better Sotheby's 1990 all-time-record sale of musician Graham Nash's collection (for $2.3 million) and an accompanying selection of material from other consignors ($3.2 million), but they will surely reflect the competitive market for vintage prints in particular, especially for the works of Alfred Stieglitz (whose Lake George photographs are currently up at MOMA) and Man Ray. "I think the sale that Sotheby's held in London last March of Man Ray's works from his studio was certainly an indicator of how broad and deep the interest in him is," says Beth Gates-Warren, Sotheby's expert in charge of photography sales in New York. And since 1993, when Christie's sold Stieglitz's *Georgia O'Keeffe: A Portrait—Hands With Symbol* (1920) for $398,500 (a record price for a photograph), the interest in Stieglitz has never been greater. According to Michael Hoffman, executive director of the Aperture Foundation, collectors are discovering that great prints are in shorter supply than was previously thought. "For many years, there was the impression that a photographer could have made any number of prints from a negative, and it's in more recent years that they've realized that many of the greatest photographers were only able to make one or two great prints from a negative," says Hoffman. "There have only been one or two great Strands at auction. As people try to find the great prints they realize just how rare these works are."

EDITH NEWHALL



At Christie's on October 5 at 7 P.M.

Alfred Stieglitz's 'The Terminal, New York,' 1893, printed circa 1910.

$40,000/$60,000

At Swann Galleries on October 7 at 10 A.M.

Dorothea Lange's 'Migrant Mother, Nipomo, Ca.,' 1936. **$12,000/18,000**

At Sotheby's on October 5 at 10:15 A.M. and 2 P.M.

Man Ray's 'Larmes de Verre' ('Glass Tears'), 1932.

$200,000/$250,000

Photographs: left to right, Christie's New York; Swann Galleries; Sotheby's.

Angeles and its neighboring beach communities; through 10/25. Tatistcheff, 50 W. 57th St. (664-0907).

George Condo—The artist's new oil paintings and drawings depict various characters—a poet, an actor, a gardener, a juggler—in fantastic, De Chirico–like landscapes; through 10/21. Pace, 32 E. 57th St. (421-3292).

Leslie Dill/Andrew Lenaghan—Large works in muslin that are hung from the gallery's ceiling and are silk-screened with images and text/Small-scale paintings of neighborhoods in Brooklyn. Through 10/20. Adams, 50 W. 57th St. (757-6655).

Janet Fish—New still-life paintings; through 10/28. Borgenicht, 724 Fifth Ave. (247-2111).

Neysa Grassi/Avi Adler—Abstract paintings whose patterns suggest textiles, maps, and geological events/Colorful, small-scale abstract paintings made by dripping and splattering oil and enamel onto wood or canvas; through 10/28. Littlejohn Contemporary, 41 E. 57th St. (980-2323).

Raymond Han—New still-life paintings; 10/5–11/4. Forum, 745 Fifth Ave. (355-4545).

William H. Johnson/Beauford Delaney—Still-life and landscape paintings of the twenties and thirties from the collection of Mary Beattie Brady/Abstract paintings made during the sixties, when the artist was living in Paris; through 11/11. Rosenfeld, 24 W. 57th St. (247-0082).

Tobi Kahn—Recent paintings and works on paper whose organic forms bring to mind abstracted aerial views of landscapes or even cropped views of the human body; through 10/21. Ryan, 24 W. 57th St. (397-0669).

Alexander Liberman—New watercolors that depict rainbow-hued concentric rings painted over vivid monochromatic grounds; 10/5–28. Emmerich, 41 E. 57th St. (752-0124).

James Linehan—Paintings of views on Mt. Desert Island, Maine, and of its surrounding islands; 10/4–28. French, 24 W. 57th St. (247-2457).

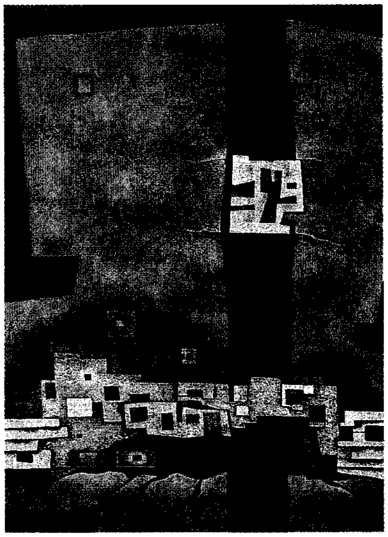
Marisol/Altoon Sultan—Native Americans are the subjects of most of the artist's recent freestanding, found wood portrait-sculptures; she has also carved a likeness of a general on his horse and a friend sitting and smoking on a downtown stoop/Recent gouaches, oil paintings, egg-tempera works, and drypoint prints depicting images of Vermont hill farms. Through 10/21. Marlborough, 40 W. 57th St. (541-4900).

Piet Mondrian—Paintings, drawings, and watercolors from the 1890s through the 1920s depicting farm scenes, windmills, flowers, and other subject matter; through 11/11. Janis, 110 W. 57th St. (586-0110).

Bruce Nauman—Selected prints and drawings; through 10/28. McGrath, 20 W. 57th St. (956-3366).

Pablo Picasso—Prints that were made between 1914 and 1971, from the collection of the artist's granddaughter, Marina Picasso; through 10/28. Krugier, 41 E. 57th St. (755-7288).

Jackson Pollock—Not all of the Abstract Expressionist's works re-emerged in time to be included in his 1977 catalogue raisonné, but these recently discovered paintings and works on paper—most of which are on loan from private collections—are noted in its newly published supplement; through 10/28. McCoy, 41 E. 57th St. (319-1996).



Talent **One of Mexico's foremost abstract painters, Gunther Gerzso is best known for his more recent paintings of geometric compositions. But it is his Surrealism-influenced work such as *Presence of the Past* (1953), above, that is most aesthetically in line with his art direction of John Huston's 1984 film, *Under the Volcano,* and reflects his early career as a set designer for John Ford and Luis Buñuel. Mary-Anne Martin/Fine Art, 23 East 73rd Street.**

Faith Ringgold—A survey of paintings, drawings, relief sculptures, and story quilts from the sixties to the present; 10/5–11/4. ACA, 41 E. 57th St. (644-8300).

Pat Steir/Richard Gere—New large-scale abstract paintings/Photographs taken by the actor in Tibet. Through 10/14. Miller, 41 E. 57th St. (980-5454).

Andy Warhol—A selection of the Pop artist's watercolors, drawings, paintings, and prints from the early fifties through the early sixties, depicting such subjects as birds, butterflies, shoes, and children; through 10/14. Sheehan, 41 E. 57th St. (888-4220).

SoHo and TriBeCa

Chuck Agro—An installation titled *Stories* that takes a humorous look at the artist's life through a combination of paintings—of family groups, portraits, cartoons, and landscapes—with related sculpture/objects; 10/7–11/11. Thorp, 103 Prince St. (431-6880).

Albert Anker—Paintings on educational themes by this Swiss artist (1831–1910) who is known for his idyllic scenes of Swiss domestic life; through 10/28. Swiss Institute, 495 Broadway (925-2035).

Alex Bag—Two series of video works, one of which is a collection of regenerated television images from the past ten years; through 10/21. 303, 89 Greene St. (966-5605).

Donald Baechler—A selection of early paintings; through 10/21. Shafrazi, 119 Wooster St. (274-9300).

Power Boothe—New abstract paintings whose surfaces suggest the play of light on the surface of water; through 10/28. Haller, 560 Broadway (219-2500).

Luis Camnitzer—An installation of the artist's *Walls,* works that focus on repeated histories of struggle in Latin America; through 10/28. Stellweg, 87 E. Houston St. (431-5556).

Colin Chase—Sculptures that refer to a variety of cultural traditions and religions; through 10/31. Kelly, 591 Broadway (226-1660).

Lloyd Gunther Dallett—Mixed-media paintings of plants and flowers and an installation; through 10/28. Fotouhi, 315 Church St. (431-1304).

Laurie Fendrich—Geometric abstract paintings whose interlocking forms, unlikely color combinations, and dark underglazes create an illusion of depth and dimensionality; through 10/14. Donahue, 560 Broadway (226-1111).

Rafael Ferrer—A survey of works on paper from 1969 to 1995, including pieces from his ice installations of 1969, his "Isla" watercolors of the seventies, portraits and landscapes from the eighties, and recent paintings on paper inspired by Wifredo Lam; through 10/18. Hoffman, 429 W. Broadway (966-6676).

Ian Hamilton Finlay—Books and related works on such themes as Arcadia, the French Revolution, maritime history, technology, and the classical world; through 11/11. Printed Matter, 77 Wooster St. (925-0325).

Gunther Forg—Large-scale black-and-white photographs of buildings in Moscow that were designed by avant-garde architects in the twenties and thirties and whose current condition reveals an indifferent attitude toward culture in contemporary Moscow; through 10/21. Luhring Augustine, 130 Prince St. (219-9600).

Fabio Herrera—Recent abstract paintings that suggest the landscape of the artist's native Costa Rica; through 11/4. Prats, 568 Broadway (219-0587).

Bill Jensen—Though the artist's references to landscape are nearly absent in his recent paintings, several of the works feature a horizonlike line that divides each canvas into blocks of richly layered bright color; through 10/21. Boone, 417 W. Broadway (431-1818).

Woong Kim—Enigmatic abstract paintings whose splashed and scraped surfaces evoke natural transformation processes; 10/5–28. M-13, 72 Greene St. (925-3007).

Wolfgang Laib—An installation of large beeswax ships raised on aged wooden beams; through 10/21. Sperone Westwater, 142 Greene St. (431-3685).

Matthew McCaslin—A video installation; through 10/14. Klein, 40 Wooster St. (431-1980).

Louis Mueller—Recent floor lamps and wall sconces that balance Morandi-like forms with surrealistic illusion; through 10/28. Franklin Parrasch, 588 Broadway (925-7090).

Antonio Muntadas—Ten photo-based works that depict images from the media that are cropped and subsequently exaggerated into monumental scale; through 10/28. Kent, 67 Prince St. (966-4500).

Catherine Murphy—Paintings of everyday images—such as hamburgers in a skillet or tendrils of hair floating in a bathroom sink—that suggest fragments of a narrative; 10/5–11/11. Lennon, Weinberg, 560 Broadway (941-0012).

Shirin Neshat—Photographic works that address women's personal and public boundaries in Middle-Eastern culture; through 11/1. Nosei, 100 Prince St. (431-9253).

Rikuro Okamoto—Paintings that combine images from the artist's daily life with landscapes of the Andes, the Amazon, Africa, and other countries; through 10/26. Perlow, 560 Broadway (941-1220).

Paul Pagk—Six large-scale oil-on-linen paintings, each of which is dominated by a simple geometric pattern; through 10/21. CRG, 93 Grand St. (966-4360).

Erwin Pfrang—Drawings based on James Joyce's *Dubliners,* and recent small paintings; through 10/21. Nolan/Eckman, 560 Broadway (925-6190).

David Rabinowitch—Sculptures from his "Box Trough Assemblages" series of 1963 that consist of 60-by-40-inch steel sheets positioned as lying, burdening, and supporting elements; through 10/28. Blum, 99 Wooster St. (343-0441).

Robert Rauschenberg—Painted and silk-screened vertical aluminum panels from the artist's "Vydock Series," through 10/21 at Gagosian, 136 Wooster St. (228-2828); freestanding works titled *Reefs* that are painted, silk-screened, and mounted in mirrored hallogen-lit housing; through 10/21, at 65 Thompson Street Gallery, 65 Thompson St. (228-2828).

Jennifer Wynne Reeves/Jorge L. Vega—Gestural abstract paintings/Sculpture and drawings; through 10/28. Harwood, 304 Mulberry St. (343-1503).

Michael St. John—Paintings of exaggerated imagery that use a literal and conceptual structure of black and white; through 10/21. Golden, 39 Wooster St. (274-0080).

Alison Saar—Hand-carved female figures that incorporate found objects and draw on African and Haitian folklore, contemporary African-American culture, Catholicism, voodoo, and mythology; through 11/4. Kind, 136 Greene St. (925-1200).

Kiki Smith—Recent sculptures based on the female body; through 10/21. PaceWildenstein, 142 Greene St. (421-3292).

Robert Smithson—Works made between 1959 and 1963 that employ painting, drawing, and collage and are among the earliest manifestations of the artist's lifelong obsession with spirituality and myth and with scientific and psychological exploration and fantasy; 10/5–11/4. Markey, 55 Vandam St. (627-4446).

Chris Wilder—An environment that is modeled on "chill-out" rooms in nightclubs and is the setting for the artist's silver paintings and accompanying musical composition; through 10/21. Merians, 76 Greene St. (334-9099).

Jackie Winsor—Small-scale inset wall sculptures that evoke intimacy despite their minimal, non-referential forms; through 10/21. Cooper, 155 Wooster St. (674-0766).

Photograph courtesy of Mary-Anne Martin/Fine Art.

Rémy Zaugg—A series of virtually identical paintings, each of which bears the words "Not Here" in shades of white so close in tone to the painting's ground that text and ground appear to disappear into one another; through 11/18. Alexander, 59 Wooster St. (925-4338).

Other

Deborah Masters—Two groups of monumental figurative sculptures, one of which, *Three Backs,* captures the psychological states of three strong women; the other, *World View,* depicts male and female figures striding forward; through 11/25. The Queens Museum of Art at Bulova Corporate Center, 75–20 Astoria Blvd., Jackson Heights, Queens, Mon.–Fri. 7–7, Sat. 10–4 (718-592-9700).

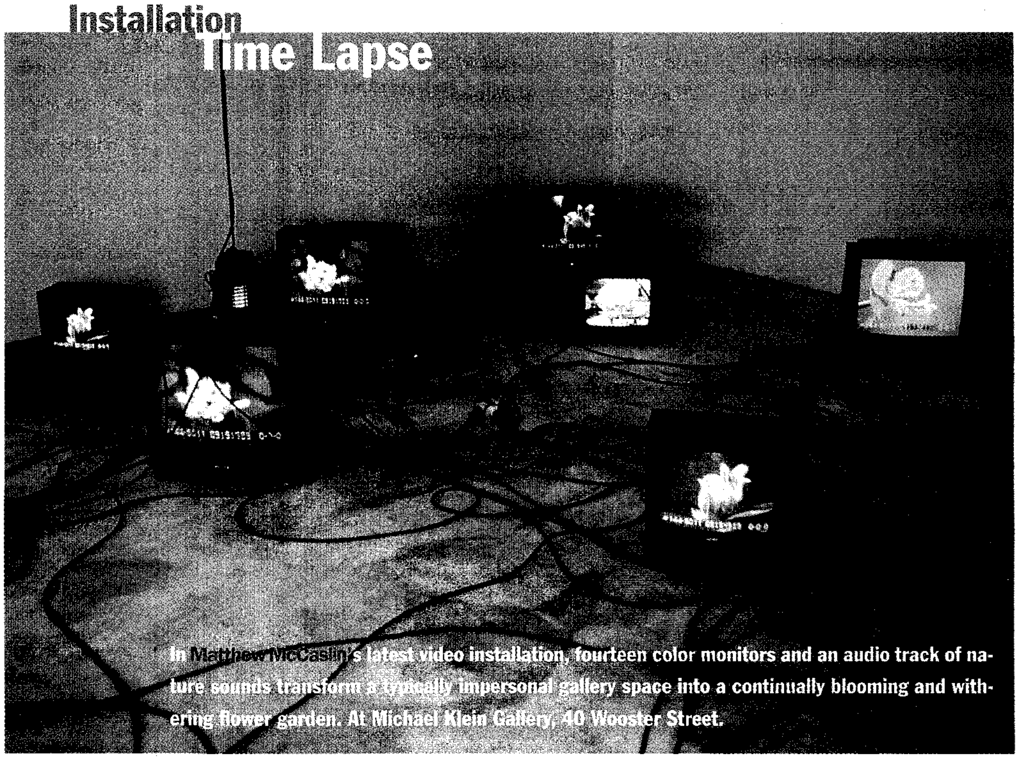
Group Shows

Madison Avenue and Vicinity

Americas Society—680 Park Ave. (249-8950). "Visions of Light and Air: Canadian Impressionism, 1885–1920," with paintings by Bannerman, Bruce, Carr, Cullen, Read, others; through 12/17.

Beacon Hill—980 Madison Ave. (734-3636). Paintings from the thirties and forties by members of the American Abstract Artists group, including Biederman, Ferren, Gallatin, Mason, Storrs, others; through 11/18.

Hirschl & Adler—21 E. 70th St. (535-8810). "The View Inside—Interiors in American and European Art" features paintings and works on paper from the late nineteenth century through the mid-twentieth century, by Avery, Frieseke, Hassam, Hopper, Matisse, Porter, Sargent, and others; through 11/18.



Installation
Time Lapse

In Matthew McCaslin's latest video installation, fourteen color monitors and an audio track of nature sounds transform a typically impersonal gallery space into a continually blooming and withering flower garden. At Michael Klein Gallery, 40 Wooster Street.

Hunter College—68th St. and Lexington Ave. (772-4991). Works by artists who received M.A. degrees from Hunter College between 1952 and 1981, among them Aycock, Buchwald, Glier, Gordon, Kendrick, Sonfist, Thorne, Zucker; through 10/21.

Jordan-Volpe—958 Madison Ave. (570-9500). "Ash-Can to Abstraction: American Selections, 1900–1950," with works by Ault, Dickinson, Hartley, Henri, Marin, Marsh, Prendergast, Shahn, Stella, and others; through 11/11.

Murakami—17 E. 71st St. (717-6085). Paintings of Venice from the late nineteenth century by Benson, Haseltine, Moran, Twachtman, Whistler, others; recent paintings of Venetian views by Terry Miura; through 11/4.

Stone—113 E. 90th St. (988-6870). Paintings and works on paper by de Kooning, Estes, Graham, Kline, Thiebaud; through 10/30.

57th Street Area

Baron/Boisanté—50 W. 57th St. (581-9191). Selected projects from 1981 to 1995 by Anderson, Baechler, Byron, Hafftka, MacDonald, Vital; through 11/18.

Lelong—20 W. 57th St. (315-0470). "Color + Structure," with works by De Maria, Mangold, Scully, Tuttle, and others; through 10/28.

PaineWebber—1285 Ave. of the Americas (713-2885). An exhibition surveying the career of the controversial city planner and builder, Robert Moses (1888–1981), featuring artifacts, photographs, manuscript materials, project models, architectural renderings, and engineering drawings and proposals; through 12/8.

St. Etienne—24 W. 57th St. (245-6734). Social Realist works made in Russia and Germany between 1920 and 1940, by Arntz, Grosz, Heartfield, Kollwitz, Overbeck-Schenk, Wegner, and others; through 11/4.

Snyder—20 W. 57th St. (262-1160). "1937: American Abstract Art" features paintings that were executed in 1937—the year that the American Abstract Artists banded together in New York—by the "second wave" of American modernists, among them Charles Biederman, Ilya Bolotowksy, Balcomb Greene, Harry Holtzman, and Charles Shaw; through 10/28.

SoHo and TriBeCa

Art in General—79 Walker St. (219-0473). "New York Statements: ten artists," with works by Brett, DeGroot, Duff-Bohrer, Lin, Luce, Miller, Phelan, Stewart, Tsao, Volonakis; "Adirondack Land," a collaborative installation by Betsy Brandt and Susie Brandt; through 10/28.

Art Projects International—470 Broome St. (343-2599). "Not a Metaphor," with works by Anker, Carey, Choi, Dunham, Lyons, Olsen, Pryor, Thomas; through 10/28.

Artists Space—38 Greene St. (226-3970). "Somatogenics," with works by Buffum, Van Lamsweerde, Legros, Sterck and Rozo, Urbanski, White; "Project Space: Greg Lynn"; through 10/28.

Berman-E.N.—138 Greene St. (431-1010). "Fresh Paint," with paintings by Goodman, Lau, Messer, Snyder, Wray, others; through 10/20.

Drawing Center—35 Wooster St. (219-2166). "Pierced Hearts and True Love: A Century of Drawings for Tattoos"; through 11/11.

Exit Art/The First World—548 Broadway (966-7745). "Transfers," with paintings by Andersen, Arvan, Beattie & Davidson, Glantzman, Seward; through 11/11.

Gladstone—99 Greene St. (431-33334). Large-scale sculpture by Fabro, Flavin, Merz, Pascali; through 10/28.

Shapolsky—99 Spring St. (334-9755). Early works by Kotin, Lassaw, Morris; through 11/4.

Solomon—172 Mercer St. (941-5777). Works by Florine Stettheimer and by 24 contemporary artists who have been influenced by that artist's unique mix of fancy, theatricality, and autobiography, among them Barney, Gorey, Greene, Howland, Kaplowitz, Levinthal, Pittman, Sigler, Warhol; 10/7–11/4.

Sperone Westwater—121 Greene St. (431-3685). Sculpture by Anselmo, Boetti, Bourgeois, Carroll, Cemin, Colson, Long, Merz, Nauman, Paolini, Pistoletto, Tuttle, Vital, Zorio; through 10/28.

Thread Waxing Space—476 Broadway (966-9520). A photographic installation by Stefan Roloff titled *Pence Springs Resort;* an installation titled *Objects From the Dying Salon* by James Elaine, and an interactive video installation by Darrin Martin; through 11/9.

Wimmer—560 Broadway (274-0274). "Women on the Verge (Fluxus and Not)," with works by Blondel, Frank, Knowles, Kusama, Ono, Pondick, Schneeman, Wye; through 10/21.

Work Space—96 Spring St. (219-2790). "Wacko," with works by Church, DeFrank, Fine, Goldberg, Olbert, St. John, Stone, and others; through 11/11.

Other

White Columns—154 Christopher St. (924-4212). "Update 1995," with works by eighteen artists who received solo White Room exhibitions during the 1994–1995 season, among them Ahern, Bowman, Butler, Irazabal, Mellyn, Simon; through 10/8.

Photography

Eugene Atget/Walker Evans—Anonymous views of Paris and its environs by this photographer (1857–1927) whose works were admired for their unmediated clarity/Images of American life from the thirties. Through 11/25. Zabriskie, 724 Fifth Ave. (307-7430).

Bill Burke—Photographs taken in Southeast Asia between 1982 and 1991 that appear in his recently published book *Mine Fields* (Nexus Press); through 11/4. 292, 120 Wooster St. (431-0292).

Imogen Cunningham—A survey of still lifes, abstractions, landscapes, and portraits; through 11/4. Greenberg, 120 Wooster St. (334-0010).

Jim Dow—Color photographs of specialty shops in England; through 10/16. Borden, 560 Broadway (431-0166).

Mitch Epstein—Photographs that depict daily life and holy sites in Tenri City, a traditional Japanese town; through 11/4. Tenri, 575 Broadway (925-8500).

E-3—47 E. 3rd St. (982-0082). Pinhole photographs by Brawley, Bright, Brophy, Rosenthal, Stein, Wright; 10/4–29.

Clare Flanders—Color and black-and-white photographs of Lèves, the country home of the French decorator Madeleine Castaing; through

Photograph courtesy of the Michael Klein Gallery.

11/18. Aero, 132 Spring St. (966-1500).

Neil Folberg—Photographs of historic synagogues throughout the world; through 10/20. Aperture, 20 E. 23rd St. (505-5555).

Andrea Gentl—Mysterious portraits of children taken in the summer at dusk; through 11/12. Rice, 325 W. 11th St. (366-6660).

Frank Horvat—Black-and-white photographs of street scenes and celebrities taken in Paris and London between 1955 and 1962; through 10/21. Staley-Wise, 560 Broadway (966-6223).

I.C.P.—1130 Fifth Ave. (860-1777); Tues. 11–8, Wed.–Sun. 11–6; $4, $2.50 students and seniors. "Feeling the Spirit: Searching the World for the People of Africa by Chester Higgins Jr."; "Bogota Fragments: Photographs by Bastienne Schmidt"; 10/8–1/8/96.

I.C.P. Midtown—1133 Sixth Ave. (860-1783), Tues. 11–8, Wed.–Sun. 11–6. "The Garden of Earthly Delights: Photographs by Edward Weston and Robert Mapplethorpe"; "Pleasures and Possibilities: A Selection From the Permanent Collection"; "His Bedroom: An Installation by Dale Kistemaker"; through 11/26.

Mann—42 E. 76th St. (570-1223). The gallery's tenth-anniversary exhibition, with works by Balog, Guarino, Misrach, Verburg, others; through 10/21.

Sally Mann—Recent photographs of the artist's children posed nude; through 11/4. Houk Friedman, 861 Madison Ave. (628-5300).

Tanya Marcuse—Two recent bodies of work, one of which, a "wedding album," documents the photographer's wedding attire for her recent marriage; through 10/21. Yoshii, 20 W. 57th St. (265-8876).

Miller—138 Spring St. (226-1220). Ray K. Metzger's black-and-white photographs made between 1957 and 1965, whose multiple rhythms, repetition, and lyrical juxtapositions anticipate his later *Composites;* "Inside-Outside: Photographs by Sculptors," with works by Coyne, Graham, Hunt, Kelly, Knowlton, Lewitt, Miss, Rockburne, Snelson, Wilke; through 10/28.

Richard Misrach/Harold Edgerton—New photographs of the American desert/Photographs of everyday objects in the process of being exploded by arrows, bullets, hammers, and explosives; through 10/21. Danziger, 130 Prince St. (226-0056).

Tina Modotti—Photographs taken between 1923 and 1929, when she was living in Mexico, including portraits, street scenes, documentation of Mexican murals, and a photo essay on the puppeteer Luis Bunin; through 11/4. Throckmorton, 153 E. 61st St. (223-1059).

Willy Ronis—Black-and-white photographs from the past five decades that record daily life in Paris and Provence; through 10/28. Witkin, 415 W. Broadway (925-5510).

Boyd Webb—Recent photographs from the series "Essential Rudiments"; through 10/21. Sonnabend, 420 W. Broadway (966-6160).

Museums

Alternative Museum—"Fragmented Images." Recent works by the photographers S. A. Bachman, Hope Sandrow, and John Schlesinger; through 11/18. . . . "James Balog: *Anima*"; through 11/18. . . . "Hiromitsu Morimoto: Recent Works"; through 11/18. 594 Broadway (966-4444); Tues.–Sat. 11–6.

American Museum of Natural History—"Art in the Service of Science." An assemblage of works by renowned naturalists and artists (Mon.–Fri. 10–5); through 12/30. . . . "Botanical Art From the Hunt Institute Collection"; through 1/15. Central Park West at 79th St. (769-5100); Sun.–Thurs. 10–5:45, Fri. and Sat. 10–8:45; $6 suggested contribution, $4 students and seniors, $3 children.

Brooklyn Museum—"Leon Polk Smith: American Painter"; through 1/7/96. . . . "More Room for a View: Large-scale Works on Paper"; through 11/5. . . . "Nardo di Cione in Context: Early Renaissance Paintings From the Brooklyn Museum"; through 1/30/96. 200 Eastern Pkwy., Brooklyn (718-638-5000); Wed.–Sun. 10–5; $4 donation, $2 students, $1.50 seniors.

Dia Center for the Arts— "Jessica Stockholder: Your Skin in This Weather Bourne Eye-Threads & Swollen Perfume"; 10/5–6/23/96. . . . "European Couples, and Others: Works by Dan Flavin"; through 6/23/96 . . . . "Gerhard Richter: Atlas"; through 6/23/96. 548 W. 22nd St. (989-5912); Thurs.–Sun. 12–6; $3 suggested contribution.

Frick Collection—"English Reproductive Prints in the Frick Collection." A selection of English mezzotints that were collected by Henry Clay Frick in the early 1900s; through 10/22. 1 E. 70th St. (288-0700); Tues.–Sat. 10–6, Sun. 1–6; $5, $3 students and seniors; children under 10 not admitted.

Guggenheim Museum—"Claes Oldenburg: An Anthology." Approximately 200 of the artist's most important drawings, collages, and sculptures from 1958 to the present; 10/6–1/14/96. 1071 Fifth Ave., at 88th St. (423-3500); Sun.–Wed. 10–6, Fri. and Sat. 10–8 (Fri. 6–8, pay what you wish), closed Thurs.; $7, $4 students and seniors.

Guggenheim Museum SoHo—"Dan Flavin." Works from the sixties through the late eighties from the museum's collection; through 11/30. . . . "Dieter Appelt." The first retrospective of works by this German photographer; through 11/5. 575 Broadway (423-3500); Sun. and Wed.–Fri. 11–6, Sat. 11–8; $5; $3 seniors and students.

Jewish Museum—"Russian Jewish Artists in a Century of Change, 1890–1990"; through 1/28/96. . . . "A New England Wooden Synagogue: Building Temple Israel, Greenfield, Mass." Photographs, drawings, and models illustrating the conceptualization and design of Temple Israel by architect M. Louis Goodman; through 1/14/96. 1109 Fifth Ave. (423-3200); Sun., Mon., Wed., Thurs. 11–5:45, Tues. 11–8; $7, $5 students and seniors.

Metropolitan Museum of Art—"John Singleton Copley in America." Before the artist left America to live in England in 1774, he was already widely admired for his paintings, 60 of which constitute this exhibition; through 1/7. . . . "Goya at the Metropolitan." The museum's entire collection of the Spanish artist's drawings, prints, and paintings; through 12/31. . . . "River of Gold: Precolumbian Treasures From Sitio Conte, Panama"; through 2/4/96. . . . "French Drawings of the Sixteenth Century From the École des Beaux-Arts, Paris"; through 11/12. . . . "Pages of Perfection: A Trove of Islamic Painting and Calligraphy From St. Petersburg, Russia"; through 12/31. . . . "Swords Into Ploughshares: Military Dress and the Civilian Wardrobe"; through 11/26. . . . "An Ancient Egyptian Bestiary: Animals in Egyptian Art"; through 10/15. . . . "Annenberg Collection of Impressionist and Post-Impressionist Paintings"; through 11/30. . . . "Modern Glass in the Metropolitan Museum of Art"; through 10/29. . . . "American Relief Sculpture"; through 10/16. 1000 Fifth Ave., at 82nd St. (879-5500); Tues.–Thurs. and Sun. 9:30–5:15, Fri. and Sat. 9:30–9; $7 contribution, $3.50 children and seniors. The Cloisters, Fort Tryon Park (923-3700); Tues.–Sun. 9:30–5:15 (closes at 4:45 between October and March).

Pierpont Morgan Library—"From Jackson to Lincoln: Democracy and Dissent"; through 1/7. . . . "Fantasy and Reality: Drawings From the Sunny Crawford von Bülow Collection"; through 1/7. 29 E. 36th St. (685-0008); Tues.–Fri. 10:30–5, Sat. 10:30–6, Sun. noon–6; $5 suggested donation, $3 students and seniors.

Museum for African Art—"Animals in African Art: From the Familiar to the Marvelous"; through 12/31. 593 Broadway (966-1313); Tues.–Fri. 10:30–5:30, Sat. and Sun. noon–6. $4, $2 children, students, and seniors.

Museum of American Folk Art—"Norwegian Folk Art: The Migration of a Tradition"; through 1/7. 2 Lincoln Square (595-9533); Tues.–Sun. 11:30–7:30; free.

El Museo del Barrio—"AMANAPLANACANALPANAMA: An Installation by Luis Camnitzer"; through 1/7. . . . "Four Corners/Cuatro Esquinas: Recent Paintings and Drawings by José Morales"; through 1/7. 1230 Fifth Ave. (831-7272); Wed.–Sun. 11–5, Thurs. 12–7; $4, $2 seniors and students.

Museum of Modern Art—"Piet Mondrian." This exhibit of 160 paintings and drawings from museums and private collections emphasizes Mondrian's identity as a modern, abstract artist and surveys the time he spent in Paris (1919–38), London (1938–40), and New York (1940–44); through 1/23/96. . . . "Alfred Stieglitz at Lake George." Photographs taken by Stieglitz at his family's summer home at Lake George, New York; through 1/2/96. . . . "Light Construction." More than 30 recent projects by architects and artists from eleven countries that reveal a new interest in transparency and translucency; through 1/2/96. . . . "Selections From the Gordon and Nina Bunshaft Bequest"; through 10/10. . . . "Leon Levinstein." Works by this New York photographer known for his images of people and street life in New York, Haiti, Mexico, and India; through 10/10. 11 W. 53rd St. (708-9480); Sat.–Tues. 11–6, Thurs. and Fri. noon–8:30, closed Wed. $8; $5 students and seniors; Thurs. and Fri. 5:30–8:30, pay what you wish.

Museum of the City of New York—"New York Now: Contemporary Cityscape Paintings"; through 12/31. . . . "Union Settlement Association: 100 Years of Leadership in East Harlem"; through 11/5. . . . "Ladies' Mile: Emporia and Entertainments"; through 10/22. 1125 Fifth Ave., at 103rd St. (534-1672); Wed.–Sat. 10–5, Sun. 1–5; $5, $3 students and seniors.

New Museum of Contemporary Art—"Temporarily Possessed: The Semi-Permanent Collection." An exhibition of artworks acquired by the museum since its founding in 1977; through 12/30. 583 Broadway (219-1222); Wed., Thurs., Fri., Sat. 12–8 (free 6–8), Sun. 12–6; $4, $3 artists, students, and seniors.

New-York Historical Society—"Perspectives on New York: Selections From the Map Collection of the New-York Historical Society"; through 11/7. 2 W. 77th St. (873-3400); Wed.–Sun. noon–5; $3, $1 seniors and children.

New York Public Library—"Writers in Wartime: Looking at World War II From the Berg Collection"; through 10/7. . . . "What Price Freedom?" A selection of objects from the library's collections that exemplify moments in history when people took great risks to express themselves freely; through 1/6/96. Fifth Ave. and 42nd St. (869-8089); Mon. 10–6, Tues.-Wed. 11–6, Thurs.–Sat. 10–6; free.

Queens Museum of Art—"Live/Work in Queens." Works by eight artists who live or have studios in Queens; through 10/22. New York City Building, Flushing Meadows, Corona Park, Queens (718-592-9700); Wed.–Fri. 10–5, Sat. and Sun. 12–5; $3; $1.50 seniors and children.

Studio Museum in Harlem—"The Listening Sky: An Inaugural Exhibition of the Studio Museum in Harlem Sculpture Garden"; through 8/25/96. 144 W. 125th St. (864-4500); Wed.–Fri. 10–5, Sat. and Sun. 1–6; $5; $3 students and seniors.

Whitney Museum of American Art—"Florine Stettheimer: Manhattan Fantastica." A retrospective of paintings by this chronicler of thirties and forties New York intellectual and bohemian life; through 11/5. . . . "Edward Hopper and the American Imagination"; through 10/15. . . . "Picassoid: Collection in Context"; through 12/10. 945 Madison Ave., at 75th St. (570-3676); Wed., Fri., Sat., Sun. 11–6, Thurs. 1–8; $8, $6 students and seniors (free Thurs. 6–8).

Auctions

Christie's—502 Park Ave. (546-1119). 10/5 at 10:30: "Old Master Paintings." On view from 9/30. 10/5 at 7: "Photographs, Part I." On view from 9/30. 10/6 at 10:45 and 2: "Photographs, Part II." On view from 9/30.

Doyle—175 E. 87th St. (427-2730). Next auction on 10/16.

Sotheby's—York Ave. at 72nd St. (606-7000). 10/5 at 10:15 and 2: "Photographs." On view from 9/30. 10/6 at 10:15: "Old Master Paintings." On view from 9/30.

Swann Galleries—104 E. 25th St. (254-4710). 10/7 at 10 and 2:30: "Photographs." On view from 10/1.

J. B. Priestley...Everett Quinton

Broadway

Previews and Openings

Company—In 1970, it was recognized within days of its opening as an instant classic, one of the three or four quintessential New York musicals. This fall, the Roundabout Theatre presents Stephen Sondheim's breakthrough work, in which he first mastered his signature trick of rendering the jangled rhythms of modern urban neurosis into word and music, in its twenty-fifth-anniversary (and first-ever Broadway) revival. $67.50. Tues.–Sat. at 8, Wed., Sat., and Sun. at 2. Opens 10/5. *Roundabout Theatre, 1530 Broadway (869-8400). 2 hrs.*

Patti LuPone on Broadway—$15–$60. Mon.–Sat. at 8, Sat. at 2. Beginning previews 10/5 for a 10/12 opening. Through 11/18. *Walter Kerr Theatre, 219 W. 48th St. (239-6200). 2 hrs.*

Swinging on a Star—A revue featuring the songs ("Misty," "Pennies From Heaven") of Johnny Burke, perhaps best known as Paramount's in-house lyricist for Bing Crosby. $45–$60. 10/6–10/22: Tues.–Sat. at 8, Wed. and Sat. at 2, Sun at 3. Thereafter, Mon–Wed., Fri.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Beginning previews 10/6 for a 10/22 opening. *Music Box Theater, 239 W. 45th St. (239-6200). 2 hrs.*

The Tempest—Patrick Stewart (*Star*, as if you needed to be told, *Trek*) stars as Prospero, the banished Duke of Milan who bends wind, wave, and benighted humanity to his will in the Shakespeare-directing debut of New York Shakespeare Festival head George C. Wolfe. The production is transferring to Broadway after a successful run this summer at the Delacorte in Central Park. $20–$65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Beginning previews 10/10 for an 11/1 opening. Through 12/31. *Broadhurst Theater, 235 W. 44th St. (239-6200). 2 hrs. 45 mins.*

Victor/Victoria—If you're *determined* to be a woman pretending to be a man pretending to be a woman, where better to do it than between-the-wars Paris? (The thing is, the East Village doesn't have that Eiffel Tower deal.) Reprising her title role in husband Blake Edwards's 1982 film, Julie Andrews—returning to the Broadway stage for the first time since the early sixties and *Camelot*—struts her stuff in (the late) Henry Mancini's and Leslie Bricusse's musical adaptation of Mr. Edwards's comedy of sexual manners, in which gender is bent, dress is crossed, and Love Conquers All. With Tony Roberts, Michael Nouri, and Rachel York; written and directed by Mr. Edwards. $20–$75. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. Beginning previews 10/3 for a 10/25 opening. *Marquis, 1535 Broadway (382-0100). 2 hrs. 45 mins.*

Ground Rules:

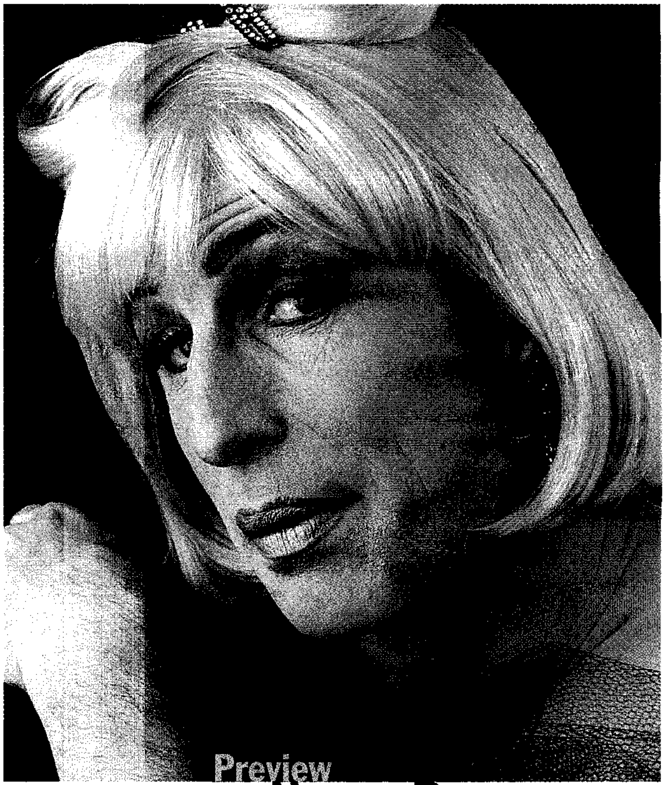
Except where noted, Broadway shows begin at 8 and are dark Monday. Wallet-watchers should keep in mind the TKTS booths, where half-price tickets are available (for that day's performance only) to many Broadway and Off Broadway shows. TKTS booths are at Broadway and 47th St. and 2 World Trade Center, mezzanine level; call 212-768-1818 for more info. Involved in a production and want to submit details for a possible listing? Call 212-880-0740.

Now Playing

Beauty and the Beast—A musical based on a movie based on a fairy tale. Setting box-office and, presumably, merchandising records even as we speak. Sarah Uriarte plays the girl; Jeff McCarthy plays the (hairy) boy. With Tony-award-winning costume design by Ann Hould-Ward. Lyrics by Tim Rice and the late Howard Ashman; score by Alan Menken. $22.50–$67.50. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. Opened: 4/18/94. *Palace Theatre, 1564 Broadway, at 47th St. (307-4100). 2 hrs. 30 mins.*

Cats—Now and for the foreseeable future. By Andrew Lloyd Webber, of course, with an assist from T. S. Eliot. $37.50–$65. Dark Thurs. Opened: 10/7/82. *Winter Garden Theater, 1634 Broadway, at 50th St. (239-6200). 2 hrs. 30 mins.*

Crazy for You—The 1992 winner of three Tony awards, including Best Musical, is currently in its fourth year on Broadway. James Brennan and Karen Ziemba star in this musical comedy, a loose adaptation of the Gershwins' *Girl Crazy*, about a banker's son who's sent to foreclose on a theater in a mining town. Light and frothy, with Gershwin and Susan Stroman's choreography as central pleasures. Book by Ken Ludwig; co-conceived and directed by Mike Ockrent. $15–$67.50. Dark Thurs. Opened: 2/19/92. *Shubert Theater, 225 W. 44th St. (239-6200). 2 hrs. 40 mins.*



Nancy Boys

Having put Shakespeare, Wagner, and Dashiell Hammett (among others) through the wringer with its patented brand of cross-dressed camp deconstruction, the Ridiculous Theatrical Company finally feels it's ready to take on *real* cultural icons—Nancy Drew and the Hardy Boys. Above, artistic director Everett Quinton stars as grande dame "Glory Holden" in *Murder at Minsing Manor: A Nancy Boys Mystery.* It's the troupe's debut production at their new home: the Actors' Playhouse, 100 Seventh Avenue South (239-6200).

Defending the Caveman—Rob Becker's one-man show, which posits a genetically inherited difference from prehistoric days to explain why men ("hunters") and women ("gatherers") get irritated with each other in Bloomingdale's. $44.50. Tues.–Sat. at 8, Sat. at 5. *Helen Hayes Theatre, 240 W. 44th St. (228-3626, or just dial* CAVEMAN*). 1 hr. 40 mins.*

Grease!—A crowd-pleasing, neon-heavy rock-and-roll musical about a group of high-school seniors in 1959. Book, music, and lyrics by Jim Jacobs and Warren Casey; directed and choreographed by Jeff Calhoun. With teen heartthrob Jon Secada as bad boy Danny Zuko. $30–$67.50. Mon.–Tues., Thurs.–Sat. at 8, Sat. at 2, Sun. at 1 and 6. Opened: 5/11/94. *Eugene O'Neill Theatre, 230 W. 49th St. (239-6200). 2 hrs. 30 mins.*

Having Our Say—A two-character play about changes in the lives of black Americans over the past century. Emily Mann has adapted her text from the best-selling memoirs of the Delaney sisters, who, at 100 years of age and counting, have Seen It All. $35–$50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Booth Theater, 222 W. 45th St. (239-6200). 2 hrs. 20 mins.*

The Heiress—A revival of Ruth and Augustus Goetz's 1947 stage adaptation of the Henry James novella *Washington Square*, in which a domineering and oppressive father squelches his shy daughter's attempt at romance. Suitably Hollywoodized, William Wyler's film version starring Olivia de Havilland swept the 1949 Academy Awards; James, the master of moral irony who experienced the single most devastating failure of his career with a disastrous foray into dramatic writing—the play *Guy Domville*—would doubtless have appreciated the joke. With Cherry Jones (winner of both the Drama League's Distinguished Performance Award and the 1995 Tony for Best Actress in a Play for her work in the title role), Remak Ramsay, Frances Sternhagen, and Michael Cumpsty; directed by Gerald Gutierrez. $20–$55. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Cort Theatre, 138 W. 48th St. (239-6200). 2 hrs. 30 mins.*

Photograph by Susan Johann.

How to Succeed in Business Without Really Trying—Armed only with charming dishonesty, Matthew Broderick, in the role created by Robert Morse, rises swiftly to the top of the corporate world in a new Broadway revival of the 1961 musical. Has much become dated in Shepherd Mead's classic farce about raging ambition? Well, the Man in the Gray Flannel Suit wears Armani these days, but the songs and lighthearted satire are as sharp as ever. $25–$67.50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Richard Rodgers Theatre, 226 W. 46th St. (307-4100). 2 hrs. 40 mins.*

Indiscretions—Cocteau's *Les Parents Terribles,* a bittersweet farce about the tangle of complicated relationships within an eccentric, self-obsessed family, in a new English translation by Jeremy Sams. This production comes to Broadway from London's Royal National Theatre; among those getting unhealthily involved with each other are Kathleen Turner, Eileen Atkins, Roger Rees, Jude Law, and Cynthia Nixon. $45–$60. Mon.–Sat. at 8, Wed and Sat. at 2. *Ethel Barrymore Theatre, 243 W. 47th St. (239-6200). 2 hrs. 30 mins.*

Les Misérables—This pop-opera adaptation of the sprawling Victor Hugo novel, currently in its ninth year on Broadway, recently became the fourth-longest-running show in Broadway history. With a book by Alain Boublil and Claude-Michel Schonberg; music by the latter; lyrics by Herbert Kretzmer. $15–$67.50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 3/12/87. *Imperial Theater, 249 W. 45th St. (239-6200). 3 hrs. 15 mins.*

Miss Saigon—A reworking of Puccini's *Madama Butterfly* set in Vietnam during the fall of Saigon. Score by Claude-Michel Schonberg; lyrics by Alain Boublil and Richard Maltby Jr.; directed by Nicholas Hytner. $15–$67.50. Mon.–Sat. at 8, Wed. and Sat. at 2; dark Sun. Opened: 4/11/91. *Broadway Theater, 1681 Broadway, at 53rd St. (239-6200). 2 hrs. 30 mins.*

Moon Over Buffalo—With three major female stars (including Julie Andrews and Carol Channing) who owe their careers to early triumphs on Broadway returning to the New York stage this fall after various prolonged absences, it seems like Old Home Season in the theater district these days; the first to arrive is Carol Burnett, who hasn't been seen there since George Abbott's 1964 *Fade Out—Fade In,* by Jule Styne, Betty Comden, and Adolph Green. In Ken (*Lend Me a Tenor*) Ludwig's new farce, Burnett and Phillip Bosco play a husband-and-wife team of theatrical hams in no danger of being mistaken for Alfred Lunt and Lynn Fontanne. $40–$60. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Martin Beck Theatre, 302 W. 45th St. (239-6200). 1 hr. 50 mins.*

The Phantom of the Opera—In its eighth year on Broadway, Andrew Lloyd Webber's blockbuster continues to pack them in, passing the 3,000-performance mark recently and edging into seventh place among the longest-running musicals. And strangely—or wisely, depending on your point of view—it's no nearer to becoming a movie than on the day it opened. $15–$67.50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 1/26/88. *Majestic Theater, 247 W. 44th St. (239-6200). 2 hrs. 30 mins.*

Pomp, Duck & Circumstance—An "entertainment-and-dining extravaganza" imported from Berlin and performed in Salon Zazou, a thirties-vintage circus tent; actors sing, dance, juggle, clown, and otherwise disport themselves as you're eating a gourmet meal. $150, tax and gratuity included; beverages charged separately. Tues.–Thurs.: Opens at 6, dinner and performance at 7:30. Fri.–Sat.: Opens at 6:30, dinner and performance at 8. Sun: Opens at 5:30, dinner and performance at 7. *DeWitt Clinton Park, Eleventh Ave. at 53rd St. (307-4100).*

Show Boat—Because it covers three generations of show folk, because its action spans four decades, because it shuttles between steamy Natchez and boreal Chicago, and because it touches on such varied subjects as race relations and the dispersal of families, *Show Boat* is usually described as having epic sweep. In a production such as this, certainly. There are problems with the plotting, but director Harold Prince's staging moves so swiftly and involvedly that there is no time for questions. He is seconded by choreographer Susan Stroman, who with this effort surges to the forefront of Broadway dance creators. The cast here is a true constellation: John McMartin's rubber-legged Cap'n Andy; Rebecca Luker; Mark Jacoby; Michel Bell; Gretha Boston; and Marilyn McCoo. This *Show Boat* is a dreamboat. (Simon; 10/17/94) $30–$75. Opened: 10/2/94. *Gershwin Theater, 222 W. 51st St. (307-4100). 3 hrs.*

Smokey Joe's Cafe: The Songs of Leiber and Stoller—They say the neon lights are bright on Broadway, and when this show—drawn from the score Jerry Leiber and Mike Stoller composed to accompany the American baby-boomer childhood experience—breezes into New York City, people gonna scrape and bow. You don't like crazy music? (We keep forgettin'.) Don't feel that way; baby, that is rock and roll. A tip, tip, tip, young blood: Buy yourself a ticket, sit down in the very first row. Have a drink and dig the band. Can't you hear the flügelhorn? Can't you hear the bell? Come to them sickly, they'll make you well. We don't know why our heart flips (and, baby, we don't care); we only know it does. Heartbreakin' nights, only in America. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. $49.50–$67.50. At the *Virginia Theatre, 245 W. 52nd St. (239-6200)*? Uh-huh. *2 hrs. 10 mins.*

Sunset Boulevard—Patti LuPone's Norma Desmond was a tough gutter sparrow; Glenn Close's—close, but no cigar—a cross between the cigar-store Indian and a cathedral gargoyle. Now there is Betty Buckley, whose presence appears to have rewritten, recast, and redirected the entire show. Unlike previous Normas, she abounds in childlikeness, girlishness, womanliness, and age-old humanity—the whole spectrum. Whereas other Normas made me laugh and shudder, this one also made me smile and cry. Moreover, she brings attractiveness and sexiness to the role. (At last Joe Gillis has a believable and disturbing dilemma; to be this Norma's kept man could give gigoloism a good name.) Most important of all, she can sing. Every note is in place, and you can hear the pianissimos as well as the fortes. And it is not only musical singing, it is also musical acting. She knows how to characterize with her singing voice, how to make an emotion *cantabile.* It moves you as much as her acting in a seamlessly compelling musical-comedy performance. With her trueness heightening everyone else's acting while giving us a Norma who will remain the norm, 10086 Sunset Boulevard becomes as important a number in musical annals as 1066 in English history—that of the Norma(n) Conquest. (Simon; 8/7/95.) $25–$70. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 11/17/94. *Minskoff Theatre, 200 W. 45th St. (307-4007). 2 hrs. 30 mins.*

Off Broadway

Previews and Openings

Dangerous Corner—$10–$32. Tues.–Sat. at 8, Sat. at 2, Sun. at 7. In previews for a 10/11 opening. *Atlantic Theater, 336 W. 20th St. (239-6200).*

Full Gallop—In the thirties, both E. B. White and S. J. Perelman poked literate fun in famous *New Yorker* casuals at her *Harper's Bazaar* "Why Don't You?" column; Kay Thompson's wicked high-energy takeoff of her in Stanley Donen's 1957 *Funny Face* ("Think Pink!") is still one of the delicious high points of film parody. Now comes Mary Louise Wilson's one-woman show (written with Mark Hampton) portraying Diana Vreeland, the woman who invented contemporary fashion. $30. Tues.–Sun. at 7:30, Sat. and Sun. at 3. In previews for a 10/18 opening. *Manhattan Theatre Club Stage II, 131 W. 55th St. (581-1212).*

Garden District—An evening of two one-acts by Tennessee Williams—*Something Unspoken* and *Suddenly Last Summer*—presented under the umbrella title they shared in a paired 1958 production. With Elizabeth Ashley, Jordan Baker, and Myra Carter; directed by Theodore Mann and Harold Scott. $50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for a 10/10 opening. *Circle in the Square, 1633 Broadway (239-6200).*

Mathew in the School of Life—The title character in Obie-winning composer-performer John Moran's latest piece of "electronic musical theater" is, variously, an angel, an android, and a Christ figure. (He's also played by three actors,

Onstage

Leave 'Em Laughing, Nu?

Until a shamefully late date in American history, vaudeville was one of the few performing outlets open to Jewish artists denied a place on "legitimate" stages. In his one-man musical *Too Jewish?*, Avi Hoffman, a kind of self-taught anthropologist, re-creates songs and comedy routines from the golden age of Jewish vaudeville. At the Westside Theatre (Downstairs), 407 West 43rd Street (307-4100).

which helps.) The dystopian science-fiction fantasy (is there any other kind of sci-fi fantasy these days?) opens 10/5 and runs through 10/29. $12–$20. Thurs.–Sun. at 8. *The Kitchen, 512 W. 19th St. (255-5793).*

Moonlight—It seems impossible, but New York hasn't seen a new full-length play by Harold Pinter, the master of spare enigma, since *Betrayal* was done here in 1980. His most recent script stars Jason Robards as a foul-mouthed civil servant reviewing his life as its end approaches. With, in addition, Blythe Danner, Paul Hecht, and Kathleen Widdoes; directed by Karel Reisz (*The French Lieutenant's Woman*). $45. Tues.–Sat. at 7, Wed., Sat. and Sun. at 1. In previews for a 10/17 opening. Through 11/28. *Laura Pels Theatre at the Roundabout, 1530 Broadway, at 45th St. (869-8400).*

Moscow Stations—Tom Courtenay, seen here earlier this year in Circle in the Square's *Uncle Vanya*, returns to New York with this one-man show based on a novel by the Russian author Venedikt Yerofeev, in which he plays a disaffected, Gogolian intellectual hallucinating his way through the Brezhnev era. $27.50–$45. Tues.–Sat. at 8, Sun. at 3. Beginning previews 10/5 for a 10/15 opening. *Union Square Theatre, 100 E. 17th St. (307-4100).*

Mrs. Klein—The latest project of that fine actress and New York stage veteran Uta Hagen—still going strong after nearly 60 years in The Business and a career that includes Paul Robeson's *Othello*, the Lunts' *The Seagull*, and the original (1962) production of *Who's Afraid of Virginia Woolf?*—is Nicholas Wright's new play about the mysterious 1934 death of the early Freud disciple and psychotherapist Melanie Klein. With Amy Wright and Laila Robins; directed by William Carden. $32.50–$40. Tues.–Sat. at 8, Wed at 2:30, Sat. and Sun. at 3. Beginning previews 10/6 for a 10/24 opening. Through 1/14/96. *Lucille Lortel Theatre, 121 Christopher St. (239-6200).*

Northeast Local—A drama by Tom Donaghy about a blue-collar family struggling to keep itself together as American culture, in the sixties and beyond, collapses about it. With Mary Elizabeth Mastrantonio, Anthony La Paglia, Eileen Heckart, and Terry Alexander; directed by Gerald Gutierrez. $37.50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Beginning previews 10/5 for a 10/29 opening. *Newhouse Theater at Lincoln Center, 150 W. 65th St. (239-6200).*

Sin—Wendy MacLeod's farce about an aerial traffic reporter whose disorientation far above the hills of San Francisco is caused by more than height. With Kelly Coffield (of Fox's *In Living Color*). $32.50–$35. Tues.–Sat. at 8, Sat. at 2, Sun. at 3 and 7. In previews for a 10/11 opening. *Second Stage, 2162 Broadway at 76th St. (873-6103).*

Now Playing

After-Play—After a successful limited run at the Manhattan Theatre Club earlier this year, the actress Anne Meara's debut play about four old friends sharing a New York evening of dinner, theater, and memories has reopened a few blocks west, with Meara stepping into the role previously performed by Rue McClanahan. $40. Tues.–Sat. at 8, Wed. at 2:30, Sat. at 5., Sun. at 3; beginning 10/14, Sat. at 2:30. For the period 10/4–8, Wed.–Sat. at 8, Thurs. at 2, Sat. at 5, Sun. at 3. *Theatre Four, 424 W. 55th St. (239-6200).*

Blue Man Group: Tubes—Smart silliness, with toilet paper, neon-colored paint, cereal, etc. Kids love it, and adults can pretend the show's an ironic commentary on performance art. $30–$40. Tues., Wed., Thurs. at 8, Wed. at 5, Fri, and Sat. at 7 and 10, Sun. at 4 and 7. Opened: 11/17/91. *Astor Place Theatre, 434 Lafayette St. (254-4370).*

Brotherly Love—The first production of the newly formed Italian-American Repertory Theater is a family drama about two brothers and the strains placed on their relationship when one gets married. $20. Wed.–Sat. at 8, Sat. at 2, Sun. at 3. Through 10/8. *Samuel Beckett Theatre, 410 W. 42nd St. (279-4200).*

Death Defying Acts—An evening of three one-act plays by Woody Allen, David Mamet, and Elaine May. With Valerie Harper, Kelly Bishop, and Brian Reddy; directed by Michael Blakemore. $35–$45. Tues.–Sat. at 8, Sat. at 2, Sun. at 3 and 7:30. *Variety Arts Theatre, Third Ave. at 13th St. (239-6200).*

A Doll's House—It's 116 years since she first walked out on Torvald, but Nora is still slamming that door. The Pearl Theatre Company's production of the Ibsen classic is directed by Grey Johnson. $16–$22. Tues., Thurs., and Fri. at 8, Sat. at 5 and 9, Wed. and Sun. at 2. No performance 10/3 at 8 or 10/4 at 2; special performance 10/4 at 8. On 10/2, children under 18 see the show for free when accompanied by an adult ticket holder. Through 10/21. *Pearl Theatre, 80 St. Mark's Pl. (598-9802).*

Ecstasy—The director Mike Leigh, whose international reputation is based on films (*Naked, Life Is Sweet*) about English working-class families and lost souls looking for a little cheerfulness in tough times, is equally well known at home as the writer of stage plays mining a similar sociopolitical vein. In the New Group's production of this 1979 script, a young woman fends off loneliness and an abusive boyfriend, less depressingly than you might expect. $25. Mon.–Fri. at 8, Sat. at 4 and 8:30. Through 10/7. *Judith Anderson Theatre, 422 W. 42nd St. (279-4200).*

Edith Wharton's Manhattan—A play based on *The House of Mirth*, the author's early (1905) success. $15. Tues.–Sat. at 8, Sun. at 7. Through 10/14. *Pulse Ensemble Theatre, 432 W. 42nd St. (695-1596).*

The Fantasticks—The musical perennial that, happily, refuses to go away. $35. Tues.–Fri. at 8; Sat. at 3 and 7; Sun. at 3 and 7:30. Opened: 5/3/60. *Sullivan St. Theater, 181 Sullivan St. (674-3838)*

The Food Chain—The playwright Nicky Silver (*Pterodactyls, Raised in Captivity*) is a young master of the theater's most challenging trick, often attempted and rarely successful: making audiences gasp in (moral) horror while simultaneously shrieking with laughter. (Aristotle thought this was impossible; shows you how much *he* knew.) His latest black farce, arriving here after a successful run in Washington last summer, concerns the import of obesity upon sex (straight, gay, and varied) and its attendant emotions. And a Jewish mother is thrown in—just, no doubt, to make sure the whole thing remains a comedy. $40. Through 9/25: Mon.–Sat. at 8, Wed. and Sat. at 2:30. Thereafter, Tues.–Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3. *Westside Theatre, 407 W. 43rd St. (307-4100).*

Funnyhouse of a Negro/A Movie Star Has to Star in Black and White—The first production of the Signature Theatre Company's Adrienne Kennedy season is a double bill of two short plays written by the series's subject in, respectively, 1964 and 1976. *Funnyhouse* is a surrealist take on being young, black, and female in sixties America; *Movie Star* is about what happens when an aspiring young writer is seduced by the siren call of Hollywood. $20. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. Through 10/22. *Shiva Theatre at the Public Theater, 425 Lafayette St. (260-2400).*

Grandma Sylvia's Funeral—An audience-participation comedy akin to *Tony 'n' Tina's Wedding*, written by Glenn Wein and Amy Lord Blumsack. When Grandma Sylvia dies, a power struggle ensues among family members. $35–$55, which includes a mitzvah meal. Opened: 10/9/94. Thurs. at 7:30; Fri. at 8; Sat. at 7; Sun. at 1 and 5. *Soho Playhouse (formerly Playhouse on Vandam), 15 Vandam St. (691-1555).*

Party—Truth-or-dare high jinks are at the center of Chicago playwright David Dillon's comedy about seven gay men. Scene to watch for: a nude group tribute to Karen Carpenter. $37.50–$40. Tues.–Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7. *Douglas Fairbanks Theatre, 432 W. 42nd St. (239-6200).*

Perfect Crime—Warren Manzi's long-running thriller about a wealthy psychiatrist accused of murdering her husband, and the small-town detective who tries to prove she committed the "perfect crime." $35. Mon. and Thurs.–Sat. at 8; Sun. at 3 and 7; Wed. and Sat. at 2. Opened: 4/5/87. *Duffy Theatre, 1553 Broadway, at 46th St. (695-3401).*

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production in its new Chelsea home is this coming-of-age story about an Irish Catholic girl by Geraldine Aron (*The Donahue Sisters*). $25. Tues-Sat. at 8, Sat and Sun at 3. *Irish Repertory Theatre, 132 W. 22nd St. (279-4200).*

Schoolhouse Rock Live!—A stage adaptation of ABC's popular Saturday-morning cartoon series, which ran from 1973 to 1985 and introduced the work of composers and lyricists like Bob Dorough, Dave Frishberg, and Lynn Ahrens to the under-12 set. $10–$15 kids, $20–$25 adults. Wed.–Sat. at 8, Fri. and Sat. at 10, Sun. at 2. *Atlantic Theatre, 336 W. 20th St. (239-6200).*

Standing By—A romantic comedy by Norman Barasch about what happens when two young people Meet Cute on a flight from L.A. to New York. $30–$35. Tues. at 7, Wed.–Sat. at 8, Sat. and Sun. at 2:30. *Theatre at St. Peter's Church at Citicorp Center, 54th St. at Lexington Ave. (935-5820).*

Stomp—As the title implies, a loud, aggressive, and energetic show in which a troupe of performers dance, clap, and generally bang on everything in sight. Featuring buckets, brooms, trash-can lids, and, yes, the kitchen sink. More engaging than you might expect. $29–$39.50. Tues.–Fri. at 8; Sat. at 7 and 10:45; Sun. at 3 and 7. Opened: 2/27/94. *Orpheum, 126 Second Ave., bet. 7th and 8th Sts. (307-4100).*

Swingtime Canteen—A forties wartime revue in which an all-girl band and cast send the boys off to battle with songs by Frank Loesser, Johnny Mercer, Jimmy van Heusen, Harry Warren, et al. in their hearts. Fans of theatrical self-reflexivity, take note; currently taking part in this spoof/tribute to the Andrews Sisters is (the actual) Maxene Andrews herself, still belting 'em out 50 years after the war's end. $37.50–$40. Tues.–Sat. at 8, Wed. at 2, Sat. and Sun. at 3. *Blue Angel, 323 W. 44th St. (239-6200).*

Sylvia—A. R. Gurney's latest foray into the emotional terrain of northeastern Waspism focuses on a New York City couple whose plans for their kid-free golden years are altered by the unanticipated factor of a small dog. With Mary Beth Peil, John Cunningham, and Derek Smith; comedienne Jan Hooks (*Saturday Night Live*) has recently replaced Sarah Jessica Parker in the title, or canine, role. Directed by John Tillinger. $45. Mon.–Sat. at 8, Wed. at 2, Sat. at 5. *John Houseman Theater, 450 W. 42nd St. (239-6200).*

Texans Do Tap Dance / God's Policemen—Two comedies by Richard Lay about, respectively, a theater critic for the New York *Times* and serial killers. *Texans* plays Wed.–Sat. at 8, Sun. at 3 through 10/15; $15. *Policemen:* 10/1, 8 at 7; 10/2, 10 at 8; 10/3, 7, 14 at 2; $10. *Intar Theater, 420 W. 42nd St. (586-1918).*

Tony 'n' Tina's Wedding—A wedding at *St. John's Church, 81 Christopher St.;* then a reception at *147 Waverly Pl.*, with Italian buffet, champagne, and wedding cake. Wonderfully tacky—and it's lasted longer than a lot of real marriages. $60–$75. Tues.–Sun. at 7, Sat. and Sun. at 2. Opened: 2/6/88 (279-4200).

Too Jewish?—A one-man musical written and performed by Avi Hoffman, in which the author, a self-taught anthropologist of sorts, recreates songs and comedy routines from *der Goldener Zeit* of Jewish vaudeville. $18–36. Wed.–Sat. at 8, Mon. and Wed. at 2, Sun. at 1 and 4. *Westside Theatre Downstairs, 407 W. 43rd St. (307-4100).*

Waiting for Godot—As both the starting point of the contemporary theater and, arguably, modern literature's preeminent metaphor for life in the twentieth century, Samuel Beckett's 1953 masterpiece has suffered more than its share of trivial and gimmicky interpretations. Eve Adamson's more straightforward approach emphasizes the structural and musical aspects of the language of the playwright—who was, as he liked to remind people, an heir to Mallarmé. $24/TDF, $19 seniors, $12 students. Thurs.–Sat. at 8, Sun. at 3 through 10/15, when it goes into rotating repertory with the Jean Cocteau Repertory's second play of the season. Through 11/4. *Bouwerie Lane Theatre, 330 Bowery (677-0060).*

The Window/In an Infinite Universe—Two one-act plays by Sheldon Woodbury about, respectively, the public realm (corporate America at its shadiest) and private sensibilities (a mother's relationship to her child). $22. Tues.–Fri. at 8, Sat. at 6 and 9, Sun. at 3. Through 10/22. *American Theatre of Actors, 314 W. 54th St. (308-0012).*

Working Class—Following a successful engagement at Scotland's Edinburgh Festival this summer, Richard Hoehler's collection of vignettes about characters from what might be called Raymond Carver territory—blue-collar guys and wage slaves just trying to get by—returns to its New York roots. $15. Wed.–Sat. at 8, Sat. at 5, Sun. at 3. Through 10/8. *Mint Theater, 311 W. 43rd St. (315-9434).*

Off-Off Broadway

Acts of Contrition—$12. Wed–Sat. at 8, Sun. at 3. Through 10/15. *Synchronicity Space, 55 Mercer St. bet. Broome and Grand (343-1181).*

Admissions—$12. Beginning 9/29, Mon.–Tues., Fri.–Sat. at 8, Sun. at 7; through 10/17. *New Perspectives Theatre, 750 Eighth Ave. (730-2030).*

The Albatross of Romance; or, He Does a Good Dog—$6. 10/8 and 10/15. *The Knitting Factory, 74 Leonard St. (219-3055).*

All's Well That Ends Well—$12/TDF + $5. Thurs.–Sat. at 8, Sun. at 2. Through 10/15. *Studio Theatre 4-A, 29 E. 19th St. (924-0077).*

Bad Language—$12. Wed.–Sat. at 8, Sun. at 7. Through 10/22. *Bos Theatre, 354 W. 45th St. (726-8833).*

Banjy Pussy Raging—$7/TDF. 10/4, 11, 18, 25 at 7:30; 10/6, 7, 13, 14, 20, 21 at 10:30. *Dixon Place, 258 Bowery bet. Houston and Prince Sts. (219-3088).*

Beyond Therapy—A revival of Christopher Durang's 1981 farce about a man and woman whose romance begins with a personals ad and (nearly) ends in the respective offices of their insane psychotherapists. $12 plus two-drink minimum. Fri. at 8, Sat. at 10. *Trocadero Cabaret, 368 Bleecker St. (330-7607).*

Burn This—$10/TDF. Thur.–Sat. at 8. Through 10/28. *Amuse America, 599 Broadway, Fifth Floor (636-9211).*

A Dream Play—$12/TDF + $5. Wed.–Sat. at 8. Through 10/7. *House of Candles Theatre, 99 Stanton St. (353-3088).*

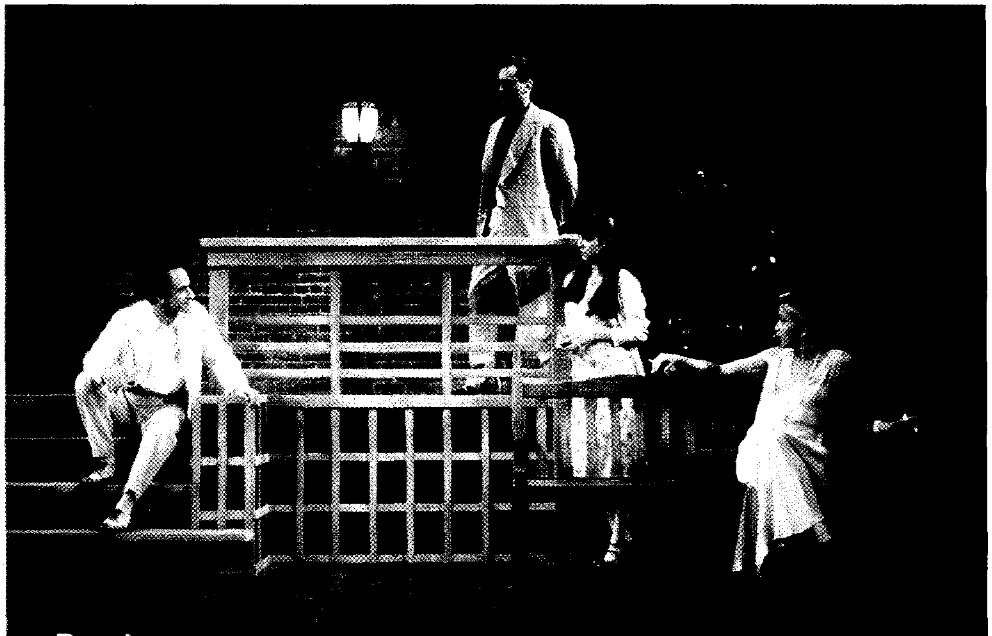
Exiles—The play by James Joyce, rarely performed—his only stage work. $10–$12. Thur.– Sun. at 8. Through 10/15. *Ontological Theater, St. Mark's Church at the corner of Second Ave. and 10th St. (533-4650).*

The Heather Woodbury Report: What Ever—$12. 10/6–28; call for detailed schedule. *P.S. 122, 150 First Ave. (477-5288).*

Nixon's Nixon—$15. Tues.–Sat. at 8, Sun. at 3. Through 10/21. *MCC Theater, 120 W. 28th St. (727-7765).*

no@nada—$12 / TDF + $5. Thur.–Sat. at 8. Through 10/15. *Nada, 167 Ludlow St. bet. First Ave. and Ave. A. (420-1466).*

Prometheus—$10–$12. Thur.–Sat. at 8, Sun. at 6. Through 10/8. *Chapter 3 Theatre, 344 Third Ave. (684-6119).*



Preview

Words, Words, Words

After the Broadway success last year of *An Inspector Calls,* the late dramatist and man of letters J. B. Priestley (1894–1984) is on a New York roll. Like many writers of his time (the thirties through the fifties, mostly) and country (England), he was enamored of modernism's surface aspects but rarely able to integrate them into a convincing artistic or intellectual worldview; you might think of him as the British Eugene O'Neill. In *Dangerous Corner,* his 1932 play about a dinner party that degenerates from starched propriety into a murk of embarrassing secrets—the script in which Priestley first began to develop his mature themes—what interests is less the stabs at philosophical posing than the author's dead-perfect ear for the characteristic rhythms and vocabulary of English evasion. The Atlantic Theater Company's production (at 336 West 20th Street; 239-6200) is currently in previews for an October 11 opening; the director, working out of his New York base of operations, is David Mamet, who also knows a thing or two about using language to conceal.

Photograph by Howard Werner.

PJ Harvey…Nusrat Fateh Ali Khan

Concerts

PJ Harvey—The belle of Yeovil, England, Polly Jean Harvey emerged from the English hinterlands a 98-pound blueswoman with a 200-pound voice. She wore beatnik black and comfortable shoes and fronted a spare, thrashy rock band like the journeyman guitarist she easily could have been. Last time through New York, though, Harvey went femme (sort of), in shocking eyeliner and a sheath-like cocktail skirt, singing the incendiary songs off *To Bring You My Love* like an avenging diva. While it might have read as do-me feminism from lesser figures, Harvey managed to make these vampisms ambiguous and otherworldly, while her voice—deep, throaty, unbelievably powerful—often threatened to break glass. She also happened to give one of the best rock shows of the year. 10/11 at 8 P.M. *The Beacon Theater, 2124 Broadway, at 74th St. (307-7171). $22.50.*

Keith Jarrett—While he's most famous for his solo piano meditations—Sisyphean improvisations on the verge of psychic meltdown—Jarrett is also something of a miniaturist, able to take a microscopic detail and worry it into a gorgeous ostinato, finding hidden truths in well-trodden material. That this material has most recently included Bach and standards only makes Jarrett's focus more impressive, and his studious dedication to drawing new information from old texts is never served better than by bassist Gary Peacock and drummer Jack DeJohnette, who joined him on the timeless *Standards* and on the new *Keith Jarrett at the Blue Note: The Complete Recordings*. It's jazz as chamber music as poetry as prayer—and it's a collaboration well worth revisiting. 10/7 at 8 P.M. *Carnegie Hall, 154 W. 57th St. (247-7800). $17.50–$37.50.*

Mary Chapin Carpenter—Princeton-raised and Brown-educated Mary Chapin Carpenter is country music's everywoman in a year full of contenders—more suburbanized than Nanci Griffith, more literate than Shania Twain. Her pretty, tough, been-there voice has a strength that makes even her most broken-hearted songs sound full of resolve, and she sings about women surviving on their own, rather than standing by their man. 10/10 at 8 P.M. *The Paramount, Madison Square Garden, 33rd St. and Seventh Ave. (307-7171).*

Natalie Merchant—Though roundly bashed in the Hole-schooled quadrants of alt rock, Natalie Merchant doesn't seem concerned. Her visage still projects serene indifference to the benighted throngs, and her strummy elegies to fallen stars and blighted rain forests still wilt with matronly concern. And her record went platinum. With 10,000 Maniacs, Merchant seemed to have her moments of lighthearted abandon if not actual humor. But solo, her full voice and decent tunesmanship seems just a bit too holy for her—and our—own good. 10/9–10/10 at 8 P.M. *The Beacon Theater, 2124 Broadway, at 74th St. (307-7171). $28.50.*

Olu Dara—Second in the three-concert series focusing on the musical styles that gave birth to jazz. The rarely heard cornetist Olu Dara joins a trio of vocalists for "Stomp and Holler." 10/5 at 8 P.M. *Merkin Concert Hall, 129 W. 67th St. (362-8719). $16/single ticket, $40 for the three-concert series.*

R.E.M.—10/7 at 8 P.M. *Nassau Veterans Memorial Coliseum (307-7171). $28.50 and $45.*

Lisa Gerrard—10/9 at 8 P.M. *The Town Hall, 123 W. 43rd St. (997-1003). $25.*

Ricky Cheung—10/6–10/7 at 8 P.M. *The Paramount, Madison Square Garden, 33rd St. and Seventh Ave. (307-7171). $68–$168.*

Roy Ayers—10/11 at 6:30 P.M. *World Financial Center Winter Garden, West St. bet. Vesey and Liberty Sts. (945-0505). Free.*

Santana—10/8 at 8 P.M. *The Paramount, Madison Square Garden, 33rd St. and Seventh Ave. (307-7171). $40 and $60.*

Vincente Fernandez and Alejandro Fernandez—10/7 at 8 P.M. *Radio City Music Hall, 50th St. and Sixth Ave. (247-4777) $35–$55.*

"Where the Mississippi Joins the Nile"—The final of the series focusing on the musical styles that gave birth to jazz. 10/7 at 8:30 P.M. *Merkin Concert Hall, 129 W. 67th St. (362-8719). $16 for a single ticket/$40 for the series.*

Clubland

Academy—A grand old theater whose big-time rock acts and bruising sound system vie against the 100,000th rendition of "Memory" being sung two blocks away. 10/10: Yes, he's back. Peter Frampton, in all his talk-box glory, is touring in support of his terrifyingly titled new record, *Comes Alive Again*. Do you feel like we do? *243 W. 43rd St., bet. Seventh and Eighth Aves. (249-8870).*

Blarney Star—Expert Irish musicians congregate here every Friday, their instruments ranging from button accordion to uilleann pipes and their origins from the Bronx to County Clare. 10/6: Johnny Leary from County Kerry. *43 Murray St., two blocks below Chambers St. (732-2873).*

Bottom Line—A top-notch venue—with great sound, good sight lines, and pretty decent fries—that recently celebrated its twentieth anniversary. Given to rock, jazz, and folk artists of all stripes. 10/6: Cliff Eberhardt; Lucy Kablansky. 10/8: John Wetton. 10/10: Gino Vanelli. 10/11: A night of big-picture blues from the mighty Joe Louis Walker and the roots revivalist Tab Benoit. *15 W. 4th St. (228-7880).*

Brownie's—Avenue A's divey post-college rock spot, with good tap beers, on-the-rise bands, and the occasional big name trying to keep a low profile. Cozy and congenial, even if you're not pierced. 10/3: The wonderful country-minded folk-bard Jim Lauderdale plays with Barbara Brousal. 10/5: Cosmic Psychos; Rik Slave; the Phantoms. 10/7: the Humphries; Wire Birds; Bubble; the Honeydogs. 10/11: The current king of lo-fi indie-rock, Space Needle, plays with the Mad Scene; Bartlebees; Ashtray Boy. Shows nightly at 9. *169 Ave. A, at 11th St. (420-8392). $.*

CBGB & OMFUG—Ground zero of punk's stateside explosion and, twenty years later, still a smoking, flier-strewn pit—in a good way. 10/5: Karen Black. 10/6: Kepone. 10/7: San Francisco's scrappy guitar trio T. J. Kirk, whose members include eight-string phenom Charlie Hunter and two more just-as-distinctively thrilling axmen. Their gimmick: the music of Thelonious Monk, James Brown, and Rahsaan Roland Kirk—often played simultaneously. It's a giggly concept that bears up well under serious listening. *315 Bowery, at Bleecker St. (982-4052). $.*

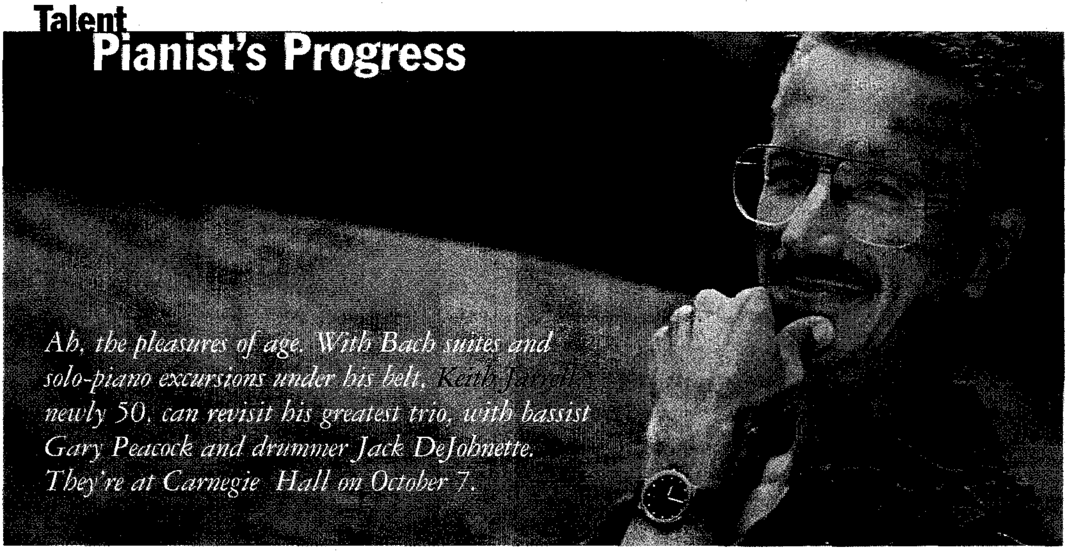
Chicago B.L.U.E.S.—A downtown blueserie with comfortably down-home ambience and even more comfortable couches behind the stage. Dedicated to bringing us the best and brightest from

Ground Rules:

In clubland, promptness is *not* next to godliness; expect shows to start much later than promised. $ = cash only.

Talent

Pianist's Progress



Ah, the pleasures of age. With Bach suites and solo-piano excursions under his belt, Keith Jarrett, newly 50, can revisit his greatest trio, with bassist Gary Peacock and drummer Jack DeJohnette. They're at Carnegie Hall on October 7.

Photograph by Cheung Ching Ming.

the midwestern blues capital. 9/26: Ernie Williams. 9/27–9/28: Eddie Burks and Delta Blue. 9/29–9/30: The Holmes Brothers. *73 Eighth Ave., bet. 13th and 14th Sts. (924-9755). $.*

Coney Island High—St. Marks, not Coney Island, but still thrills and spills a plenty, with seedy outer-borough ambience and bands picked by Jesse Malin, lead singer of local punk-preservationists D Generation. 10/3: The Sisters Grimm host "The Rock and Roll Dating Game." *15 St. Marks Pl. (475-9726).*

The Cooler—The meat-packing district's subterranean steel-corridored home to alternative rockers, avant-garde-jazz musicians, and mind-expanding D.J.'s. A sleekly refurbished meat locker with black light, moody atmosphere, and a Patti Smith photo. 10/7: New York's own bluesy punk combo Railroad Jerk. 10/11: The Japanese noise band Ruins, a bass-drums duo whose canny use of electronic percussion gives it as much color as it has sound and fury. *416 W. 14th St. (229-0785).*

Fez—Mingus fever and lush faux-Moroccan ambience make this the neo-boho place to be on Thursdays, when the mighty Mingus Big Band rocks the house, playing the works of the great, brawling jazz bassist with a freshness and authority rarely seen in jazz today, or ever. 10/6: T.J. Kirk. 10/7: Peter Blegvad; Chris Stamey. 10/10: Mike Peters; Professor and MaryAnn. *Time Cafe, 380 Lafayette St. (533-2680).*

Irving Plaza—A midsize bi-level rock venue with moody chandeliers and a sort of haunted-bordello ambience. It's a bit of a crush near the stage, but there's an amiable bar, 119, right around the corner for a preshow aperitif. "Savoy Sundays" are weekly swingfests of ballroom dancing. *17 Irving Pl. (777-6800).*

Knitting Factory—The Disneyland of downtown music, with three floors, two stages, two microbrew-bearing bars and some of the biggest names in now music. 10/3: T.J. Kirk. 10/4: John Zorn's Xu Feng. 10/6: Abstrakt Phusion. 10/9: David Murray's Big Band. 10/10: Meridian Arts Ensemble. 10/11: Andrew Cyrille Trio. Shows at 8 and 11. *74 Leonard St., bet. Broadway and Church St. (219-3055).*

Manny's Car Wash—A little Chicago on the Upper East Side. Mondays, beware salivating yuppie swells here for Ladies Night. 10/3: Rhett Tyler and Early Warning. *1558 Third Ave. (369-BLUE).*

Maxwell's—Hoboken's indie-rock central or CBGB West, the site of many of rock's recent groundswells. *1039 Washington St., Hoboken (201-798-4064).*

Mercury Lounge—Once a headstone parlor, now one of the city's hippest and most congenial music spots, frequently hosting rock and country artists groomed for the more *au courant* time slots of MTV. 10/3: folksy indie-pop from songwriter Mary Karlzen and the delightful Georgian rock band Billy Pilgrim. 10/4: Big Sandy and the Fly-rite Boys; Hang Dogs. 10/5–10/6: Robyn Hitchcock. 10/9: Oral Groove; Elizabeth Gone; Vibra Lush; Smirk. 10/10: Jim Lauderdale; Peter Blegvad; Steven Said. 10/11: James McMurty. *217 E. Houston St. (260-4700).*

Paddy Reilly's—The home of the rollicking hip-hop-accented Irish band Black 47 on Fridays and the punkishly feisty Rogue's March on Sundays. *519 Second Ave., at 29th St. (686-1210).*

Rodeo Bar—A surprisingly untacky honky-tonk in Kips Bay—with gas-station signs, mounted longhorns, and peanuts in the shells. Its urban rockabillies tend to be pierced and dyed and its stage occasionally hosts greats like Austin legend Ronnie Dawson, a recent visitor. Most Sundays it's the vaudevillian New Orleans combo the Flying Neutrinos. *375 Third Ave. at 27th St. (683-6500).*

Sidewalk Cafe—The backroom Fort is the latest home to New York's "anti-folk" scene, featuring impassioned, oft-wacky guitar- and poesy-wielding artists, with the occasional Beat refugee. 10/3: Bob Hillman; David Sobel; Ruth Gerson; Uncle Carl; Jazz sessions with the Goodrow All-Stars. 8 P.M. *94 Ave. A. (473-7373).*

Sounds of Brazil—The city's premier world-music venue, presenting many acts that could fill stadiums back home. 10/6: Zin. 10/9: Eddie Palimieri and band. *204 Varick St. (243-4940)*

Tramps—One of the city's better venues for great roots music and happening indie rock, Tramps eschews high-concept for straightforward presentation. Avoid the neck-craning mid-stage column and muddy-sounding areas by getting there early. 10/5: Edwyn Collins; Ivy. 10/7: the Blasters; the Beat Farmers; Health And Happiness Show. 10/9–10/10: Little Feat; Bonepony. 10/11: Joe Ely Band. *51 W. 21st St. (727-7788).*

Wetlands—A groovy club-kid/activist hang with neo-hippie atmosphere and far-flung musical guests. N.B.: Tuesday night is (Grateful) Dead Night. 10/3: Wig Jam. 10/4: Xavier. 10/5: Drivin N Cryin. 10/6: Edwin McCain Band; Thanks to Gravity; the Emptys. 10/9: Konkrete Jungle," a night of D.J.-powered "jungle" music. 10/11: Quirky post-punk spoken word with King Missile and John S. Hall; the guitarist Dogbowl, and Babe the Blue Ox. *161 Hudson St. (966-5244).*

Jazz

Birdland—A comfy, two-tiered restaurant with huge bay windows, late-fifties jazz paintings, and striking light fixtures hovering from the ceiling. The fine jazz musicians that play nightly rarely draw large crowds, probably owing to the longish uptown trek required to see them. *2745 Broadway, at 105th St. (749-2228).*

Blue Note—Easily the city's highest-ticket jazz spot, the self-titled "jazz capital of the world" often presents two top-flight artists in one evening and, as its empire expands (soon to take Korea with Blue Note Seoul), charges accordingly. 10/3–10/8: Joe Williams and the Count Basie Orchestra. 10/9–10/11: The elder statesman of jazz violin Stephane Grappelli. Sets at 9 and 11:30. *131 W. 3rd St. (475-8592).*

Bradley's—Jazz's secret garden and, at 25 years, second only to the Village Vanguard for longevity. It's an intimate, dark-paneled restaurant into which some of the city's best jazz musicians creep after hours. Sets at 10, midnight, and 2 A.M. Closed for renovation until October 2. *70 University Pl., at 11th St. (473-9700).*

The Five Spot—Highly rated food and the airy, drop-dead splendor of the old Hotel Wolcott's ballroom. *4 West 31st St. (631-0100).*

Knickerbocker Bar & Grill—A wood-paneled and brass-railed restaurant with Old New York ambience and excellent—occasionally legendary—pianists. 10/4: Pianist Nat Jones and bassist Lisle Atkinson. 8/10: Vocalist Carol Fredette and pianist Steve Kuhn. 10/11–10/14: Pianist Judy Carmichael and clarinetist Dan Block. *33 University Pl. (228-8490).*

Metropolis Cafe (Downstairs)—The elegant restaurant right off Union Square may be out of the Village jazz loop, but its basement regularly hosts top-notch jazz stars and R&B acts. Every Tuesday, George Gee's orchestra plays swing classics from Basie to Woody Herman. *31 Union Sq. W. (675-0851).*

Red Blazer Too—Early Friday evening is the time to catch Lew Anderson's crack big band, before its members head off to their more lucrative gigs in Broadway's orchestra pits. *349 W. 46th St. (262-3112).*

Small's—A newish, feisty jazz club that stays open all night, offering after-hours jazz until 8 A.M. It's a cozy, candlelit basement whose nightly jams start round about 2 A.M.—the perfect time for a post-Village Vanguard visit (it's right around the corner)—and often involve free beverages and food. Thurs.–Sun., shows start at 10. *183 W. 10th St. (929-7565). $*

Sweet Basil—An intimate downtown restaurant with good food and high-profile jazz acts. Every Sunday, Doc Cheatham plays from 2 to 6. Sets at 9 and 11, with extra sets Fri. and Sat. at 12:30 A.M. *88 Seventh Ave. So., at Bleecker St. (242-1785).*

Tavern on the Green—A pricey, somewhat overwrought restaurant in a touristy Central Park rest stop. Still, the Tavern's Chestnut Room is a top-flight jazz club—with excellent sound and a full roster of stars. 10/3–10/8: Jo Thompson. 10/10–10/22: Margaret Whiting. *Central Park at W. 67th St. (873-3200).*

Performance

The Girth of Khan

If Pakistan had an Elvis, or Punjab a Notorious B.I.G., then it would undoubtedly be the immense, mind-bogglingly virtuosic singer known as Nusrat Fateh Ali Khan (Town Hall, October 7 and 8). The world's foremost expert of Qawwali ("utterance" in Urdu), the devotional music of Sufi Muslims, Nusrat is somewhere between a high priest and a rock god, capable of elevating entire audiences to a religious ecstasy even if they don't understand a word he's singing. Seated cross-legged on a carpet, surrounded by his harmonium- and tabla-playing sidemen, Nusrat begins concerts with a simple, weaving chant—usually a love song to God—over the driving rhythms of handclaps and drums. As the music builds in intensity, the master improvises around the melody, singing gorgeously intricate arabesques in a voice that seems to come at some times from inside him, at other times from the peak of some distant mountain. These sensational, hours-long performances have swayed souls ranging from Peter Gabriel, who signed Nusrat to his Real World label in 1988, to the Pakistani faithful—here and abroad—who rush the stage and throw crumpled money at their swaying, smiling leader. Apparently, musical ceremonies like Nusrat's spark some debate among Sufis: whether the musical trance is a means to get closer to God or an end in itself, ecstasy as a manifestation of the Divine. It's an issue that plenty of Americans—from John Coltrane to Al Green to Aretha Franklin—would certainly understand.

Chris Norris

Photograph by Jack Vartoogian.

Village Vanguard—10/3–10/8: The Ray Drummond Quintet. 10/10–10/15: One of the best two or three best pianists of her generation, Geri Allen has been plying her hard-swinging, prismatic blues with artists ranging ranging from Charlie Haden and Paul Motian to the saxophone dynamo David Murray, whose voracious absorption of both free- and hard-bop traditions most closely mirrors her own. Now she occupies a unique and vital place in the world of jazz piano—somewhere between Marilyn Crispell and Cyrus Chesnut, Herbie Hancock and Herbie Nichols. She leads a quintet here 10/10–10/15. Sets at 9:30 and 11:30 P.M. and 1 A.M. *178 Seventh Ave. So., at W. 11th St. (255-4037). $.*

Visiones—Spanish food and avant-ish jazz guests, along with some funkified post-boppers. Late-night jams happen Thursdays. Every Monday, the Maria Schneider Orchestra plays at 9 and 11. Every Sunday, it's the Gust. W. Tsilis Quintet. *125 Macdougal St. (673-5576).*

Comedy

Boston Comedy Club—Animal House ambience and, most nights, comedy to match. Wednesdays, Risa Barash hosts Women of Comedy Nights at 9:30. 10/3–10/5: Darell Hammond; Greer Barnes; Red Johnny and Round Guy; Mitch Fatel. *82 W. 3rd St. (477-1000).*

Caroline's Comedy Club—In Times Square just down the street from the *Letterman* show. 10/5–10/8: Robert Schimmel. *1626 Broadway, bet. 49th and 50th Sts. (757-4100).*

Comedy Cellar—A physical throwback to sixties Village coffeehouses, this is the late-night subterranean haunt of many of the city's top comics. 10/2–10/8: Jeff Ross; Greer Barnes; Gregg Rogell; Wanda Sykes-Hall; Jim Brewer. 10/9–10/15: David Attell; Jim David; Kevin Brennan; Rick Cron; William Stephenson. Shows Sun.–Thurs., 9–2. *117 MacDougal St. (254-3480).*

Comic Strip—Probably the most expertly booked club in the city, this showcase offers an eclectic mix of comedians every night of the week. *1568 Second Ave., bet. 81st and 82nd Sts. (861-9386).*

Dangerfield's—Founded by the respect-deprived comedian two decades ago, this Vegas-style lounge is one of the city's oldest comedy establishments. 10/2–10/8: Mike Robles; Tony Powell; Marvin Bell. *1118 First Ave., bet. 61st and 62nd Sts. (593-1650).*

Jane's Comedy Club—A cozy, low-key spot for promising comedians to cut their teeth. 10/7: Eric Slovan; David Leopold; Vanessa. *254 Greene St., bet. 8th St. and Waverly Place. (475-5263).*

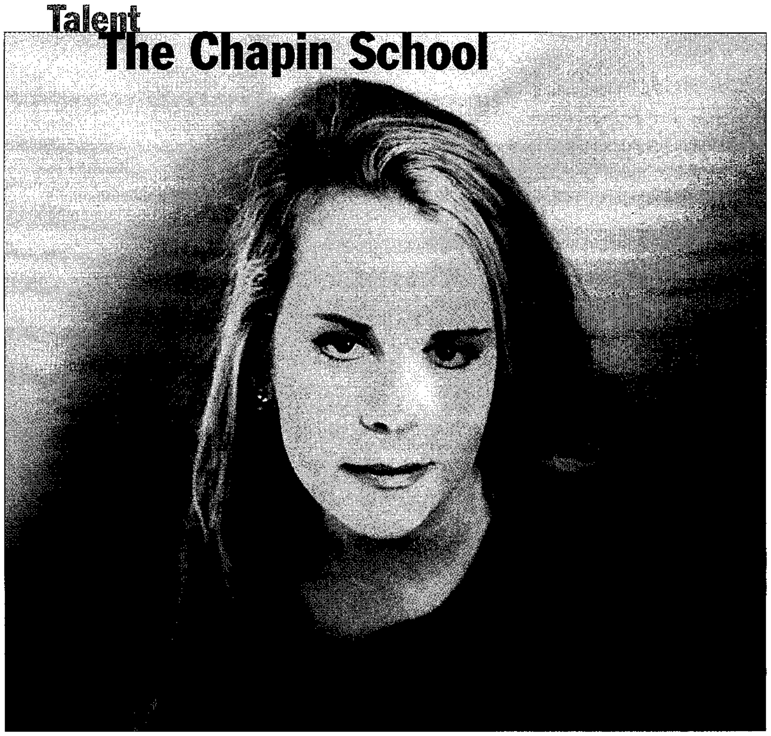
New York Comedy Club—Every Friday, the NYCC presents "New York's Best African-American and Latino comics." 9/30: Rich Franchese; Todd Barry; Mike King. Every Wed. and Thurs., there's sketch comedy at 7 P.M. Shows Mon.–Fri. at 9, with extra shows Fri. at 7 and 11; Sat. at 6, 7:30, 9:30, and 11:45. *241 E. 24th St. (696-5233).*

Rebar—The audience sits on well-worn couches and the comedians try things they've never done before. It's hit and miss in terms of comedy, but always entertaining. Mondays at 8. *Eighth Ave. at 16th St. (627-1680).*

Stand-up New York—Robin Williams is known to drop by here unannounced to warm up for his *Letterman* appearances. 10/6–10/27: Jeff Ross; Kevin Brennan; Ron Gallop; Gregg Rogell. Sun.–Thurs. at 9; Fri. at 9 and 11:30; Sat. at 7:30, 9:30, and 11:30. *236 W. 78th St. (595-0850).*

Talent

The Chapin School



With Ivy League literacy and blue-collar grit, Mary Chapin Carpenter is country music's Everywoman, circa now. The pretty, slightly ragged voice says she's been through it, but the clear-eyed insights say she won't get fooled again—unless she wants to be. A woman with a grasp on love's ironies, she plays the Paramount on October 10.

Cabaret

Algonquin Hotel—The San Francisco–based singer Weslia Whitfield brings her distinctive blend of jazz and blues to the Oak Room for six weeks. Through 10/21. Tues.–Sat. at 9 (dinner at 7); Fri.–Sat. also at 11:30 (supper at 10:30). $30; $15 minimum. *59 W. 44th St. (840-6800).*

Arcimboldo—On Sunday evenings, this stylish trattoria in the U.N. neighborhood offers "Opera With Taste," a series of programs featuring selected arias performed by a rotating ensemble of up-and-coming young stars from the Metropolitan Opera. The prix fixe dinner menu is $35; no music charge. *220 E. 46th St. (972-4646).*

Bemelmans Bar—Tuesdays through Saturdays from 9:30 to 1:30, pianist Peter Mintun plays pop classics from the twenties through the forties. $10 music charge; no minimum. *Carlyle Hotel, Madison Ave. at 76th St. (744-1600).*

Cafe Pierre—Dancing has recently been reinstated at this cozy, intimate room on Thursday, Friday, and Saturday evenings from 9 to 1, backed up by the romantic stylings of singer-pianist Kathleen Landis and her trio. $10 music charge in the bar; no music charge for dinner and dancing. Jacket and tie required. *2 E. 61st St. (940-8185).*

F.illi Ponte—Pianist-singer David Raleigh, Wed.–Sat. from 8 to 1. No cover, no minimum. *39 Debrosses St. (226-4621).*

Harry's Bar—Jazz vocalist Michelle Wiley, Tues.–Sat. from 8:30 to 12:30. No cover, no minimum. *New York Palace Hotel, 455 Madison Ave. (888-7000).*

Michael's Pub—As always, Woody Allen and the New Orleans Funeral & Ragtime Orchestra on Mon. at 8:45 and 11. And, through 10/13, the Velvet Fog—a.k.a., to the uninitiate, Mel Tormé—settles in for a celebration of his tenth fall season here. (Tormé's away on 10/7; Cleo Laine will be filling in.) $35 minimum. *211 E. 55th St. (758-2272).*

Rainbow and Stars—Kicking off the release of her new album *Under Paris Skies,* recorded entirely in French, Karen Akers—she of the pageboy bangs and melancholy allure—returns to this room for the third time in as many years, in a show called *Whenever I Think of Paris.* Don't despair, non-Francophones; in addition to classic *chansons,* she'll be singing tunes by Irving Berlin and Noël Coward. Through 10/14. $40 cover Tues.–Sat. at 8:30 and Fri.–Sat. at 11; $20 cover Tues.–Thurs. at 11; dinner required at early shows. *30 Rockefeller Plaza, 65th floor (632-5000).*

Bars

Bar 5757—At the Four Seasons Hotel. You may require a few martinis to shell out $18 for a burger deluxe. Luckily, this swank mausoleum has thirteen on its menu. Included among the various fruity mutations is the James Bond Original—yes, you guessed it: "shaken, not stirred." *57 E. 57th St. (758-5700).*

Bar 6—Do you have to shave and peroxide your head to work here? Regardless, a well-stocked bar—poison and people. But $10 for a glass of top-shelf bourbon? *502 Sixth Ave., nr. 13th St. (645-2439).*

Bar d'O—An elegant and secluded bar on a lost corner in Greenwich Village. Perfect for a rendezvous (whatever your preference). Be sure to catch Joey Arias's delinquent and daring drag show, every Tuesday night. *29 Bedford St., at Downing St. (627-1580).*

Beekman Bar and Books—A determinedly upscale lounge for men and the women who will marry them. The clientele is much younger than it pretends to be and is very serious about being civilized. Very serious. Very civilized. Expect cigar and whiskey know-it-alls; expect striped ties and strings of pearls; expect O.J. jokes and college fight songs. *889 First Ave., nr. 50th St. (980-9314).*

bOb—A house party in some out-of-town aunt's living room. A tribute to the city's night-crawling diversity—fashion divettes, funksters, losers, and hippie girls. Fat-lady mud wrestling on the televisions above the exit, and the bar keeps the traffic at these vital transaction points light. *235 Eldridge St., at Houston St.*

Den of Thieves—Another thumping downtown concept bar. Comfortable banquettes and some down-on-your-luck linoleum deuces so the regulars can commiserate about how hard it is to be young and fabulous all the time. Gripping rhythm from the D.J. after 11. *145 E. Houston St. (477-5005).*

Grange Hall—Primarily a restaurant, but the bar scene has its own appeal. Because of an ideological commitment to American beer, possibly inspired by a swell portrait of FDR hanging above the bar, you will find no imports here. There is a respectable top-shelf selection, plus attentive but not in the least intrusive service. Also, try a Takhuna martini. (Relax: It's supposed to be that color.) Exotic bar-food suggestion: the sausage-and-chutney appetizer. *50 Commerce St., nr. Barrow St. (924-5246).*

Riverrun—A hybrid beer hall–subway tunnel whose most architecturally significant objects are the phone-booth-size pissoirs. Have a beer with Danny, the best bartender in town. And have a boiled egg—they're free. While you're at it, drop a dime in the cheapest jukebox this side of 1940. *176 Franklin St., nr. Hudson St. (966-3894).*

The Rainbow Promenade—Head bartender Dale Degroff has been creating cocktails and perfecting the classics for years, and nothing beats the view at sunset. The line starts on Thursday and lasts all weekend, so drop by early in the week. *30 Rockefeller Plaza (632-5100).*

Photograph by Caroline Greyshock.

restaurants

TV *Taste*...Kasha to Go...Cookie Factory

Manhattan

Lower New York

Alison on Dominick—An impeccably turned-out room with blue banquettes and tender lighting. Perfectionist owner Alison Becker Hurt makes sure that all is well. *38 Dominick St., nr. Hudson St. (727-1188). (E) AE, CB, DC, MC, V.*

American Renaissance—The dining room of Eric Blauberg's grand restaurant in the American Thread Building looks like the monastery of the order of Saint Liberace. Chef Blauberg uses very of-the-moment infusions to create some of the freshest and most carefully prepared food in town. *260 W. Broadway, two blocks south of Canal St. (343-0049). (E) AE, MC, V.*

Arqua—Traditional Northern Italian fare served in a dining room that is as spare and elegant as downtown gets. Watch out—the big guy in the apron is an aspiring tenor disguised as a waiter, and he's been known to break into conversation-stopping song without warning. Owner Leo Pulito has an impressive wine cellar. *281 Church St. (334-1888). (E) AE, DC, DS, MC, V.*

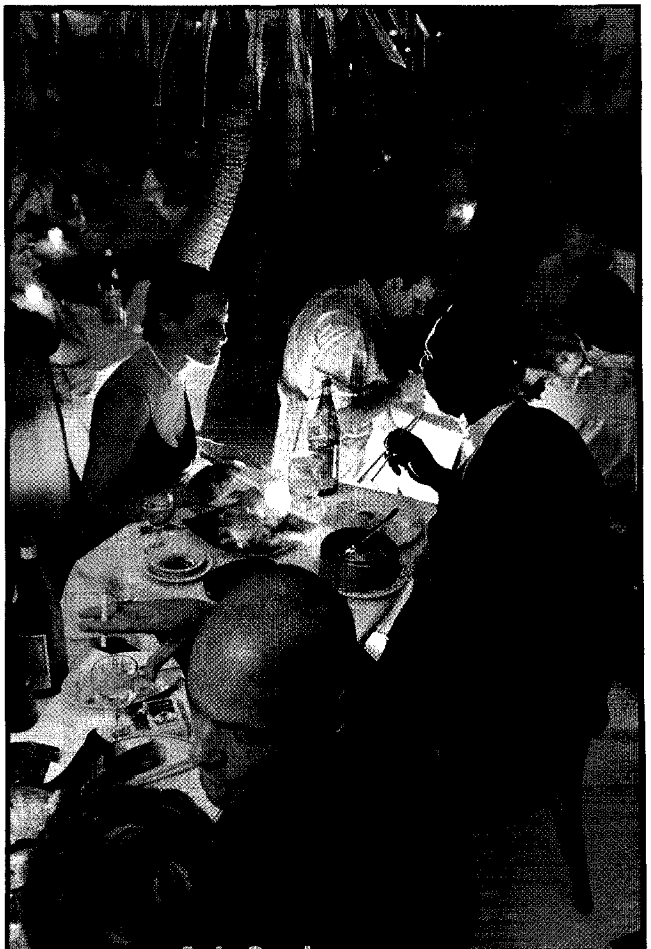
Bouley—Born to French parents and raised on his grandparents' farm in Connecticut, David Bouley knows the basics of classic French cooking, but he's given them his own signature style. Reserve weeks in advance, especially for Friday or Saturday night. There's a prix fixe at lunch and a six-course degustation at dinner. *165 Duane St., nr. Hudson St. (608-3852). (E) AE, CB, DC, DS, MC, V.*

Capsouto Frères—Landmark French bistro with talked-about soufflés. Flemish-style building hosts local business folks at lunch. Dinner is a New York mix of neighborhood regulars, tourists, and trekkers from uptown. Brunch on Saturday and Sunday is great. Yes, that was Bruce Weber. *451 Washington St. (966-4900). (M) AE, CB, DC, MC, V.*

Cascabel—An elegant dining room with a rotating art collection, at a now-bustling intersection on the eastern border of SoHo. Chef Tom Valenti's inventive rustic, Italian-accented American offerings continue to wow. Pastry chef Lincoln Carson's peppermint bombe provides an explosive close to the meal. *218 Lafayette St., nr. Spring St. (431-7300). (E) AE, MC, V.*

Chanterelle—Spare and elegant, virtually religious, this TriBeCa restaurant is a favorite among those who want a Big Deal. Chef David Waltuck runs a grand kitchen—seafood sausage, cold fruit soups, and anything he does with truffles in season. Wife Karen runs the front room with class and warmth. *2 Harrison St., at Hudson St. (966-6960). (E) AE, DC, DS, MC, V.*

The Cub Room—Fighting back from the scorching bar scene his restaurant became last summer, chef-owner Henry Meer (from Lutèce)—doing penance for the butter and cream of the past—is dishing up contemporary American fare to an impossibly diverse crowd. Yes, that was Ethan Hawke. *131 Sullivan St., at Prince St. (677-4100). (M) AE only.*



Photograph by Barry Munger.

Ask Gael

Eighties Nostalgia

What's the hottest restaurant in town?

For a certain fashion and nethertown crowd, the hottest spot in town just now is Indochine, a feisty old haunt swept up in a torrid renaissance. Why? Buddha only knows. It can't be the food—good enough but not great. (I like shrimp-stuffed squid, steamed shrimp in pineapple, and the pho—fragrant soup with beef and rice noodles.) Maybe it's the hangout feel, the bar and lounge that invite lingering over a prudent nibble. And the amiable welcome. Though Brian McNally lost his claim here (former busboy and food runner Huy Chi Le is now majority owner), his wife and offspring still stop by. And so, recently, has Ellen Barkin, plus Cindy, Christy, and such strutters so famed, one name is enough. (430 Lafayette Street.)

Ecco—A beacon in the wilderness that is Chambers Street. Old-world charm and an excellent seasonal antipasto offering. The very charming narrow booths line the east wall, and tile floors take you back to the Gilded Age. *124 Chambers St., nr. Sixth Ave. (227-7074). (M) AE, CB, DC, DS, MC, V.*

F.illi Ponte Ristorante—A former longshoremen's hotel, newly renovated with a spectacular view of the Hudson River and New Jersey beyond. Join the throng—made men and gawking hangers-on—for fine Italian fare. *39 Debrosses St. (226-4621). (M) AE, DC, MC, V.*

Hudson River Club—From this Frank Lloyd Wright–ish dining room in the World Financial Center, you can see the Statue of Liberty. But then, the Hudson River figures prominently so many ways here. Chef Waldy Malouf uses farmers and their produce from along the Hudson River valley to reinvent traditional American fare. *4 World Financial Center (786-1500). (E) AE, DS, MC, V.*

L'Ecole—This modern French bistro is unique in that its chefs are students from the French Culinary Institute. Special three- and five-course menus are available, so come with either an empty stomach or a doggie bag. Private parties. Closed Sundays. *462 Broadway, at Grand St. (219-3300). (M) AE, DC, MC, TM, V.*

Le Pescadou—This innovative Provençal bistro serves fresh seafood enhanced by a variety of infused oils. Oyster fans will find a wide variety of fresh ones. *18 King St., at Sixth Ave. (924-3434). (M) AE, MC, V.*

Montrachet—Owner Drew Nieporent now has three places in New York, including Nobu and Tribeca Grill, and another in San Francisco. But this is his baby—attractive, lively, and one of the first truly great restaurants in lower Manhattan. There's lunch on Fridays—try the Roquefort-and-pear salad—and dinner Monday through Saturday. *239 W. Broadway, nr. White St. (219-2777). (E) AE only.*

Nick and Eddie—If every neighborhood had a corner comfort-food port like this one, most of us would never leave. So we travel to this mutted room with the other strivers, hustlers, strictly business types, and family-night-outers who flock to feel like part of the woodwork. *203 Spring St., at Sullivan St. (219-9090). (M) AE, MC, V.*

Nobu—The great Nobu Matsuhisa—actually, he's young, good-looking, and incredibly hip—has arrived in TriBeCa. And New Yorkers haven't tasted Japanese cooking like this—unless, of course, they've visited Matsuhisa's restaurant in L.A. *105 Hudson St. (219-0500). (E) AE, MC, V.*

Pierino—An Italian dining room full of business-people and city politicians for lunch and dinner for the bankers on their way uptown offering

Bon Appétit

Buon Appetito

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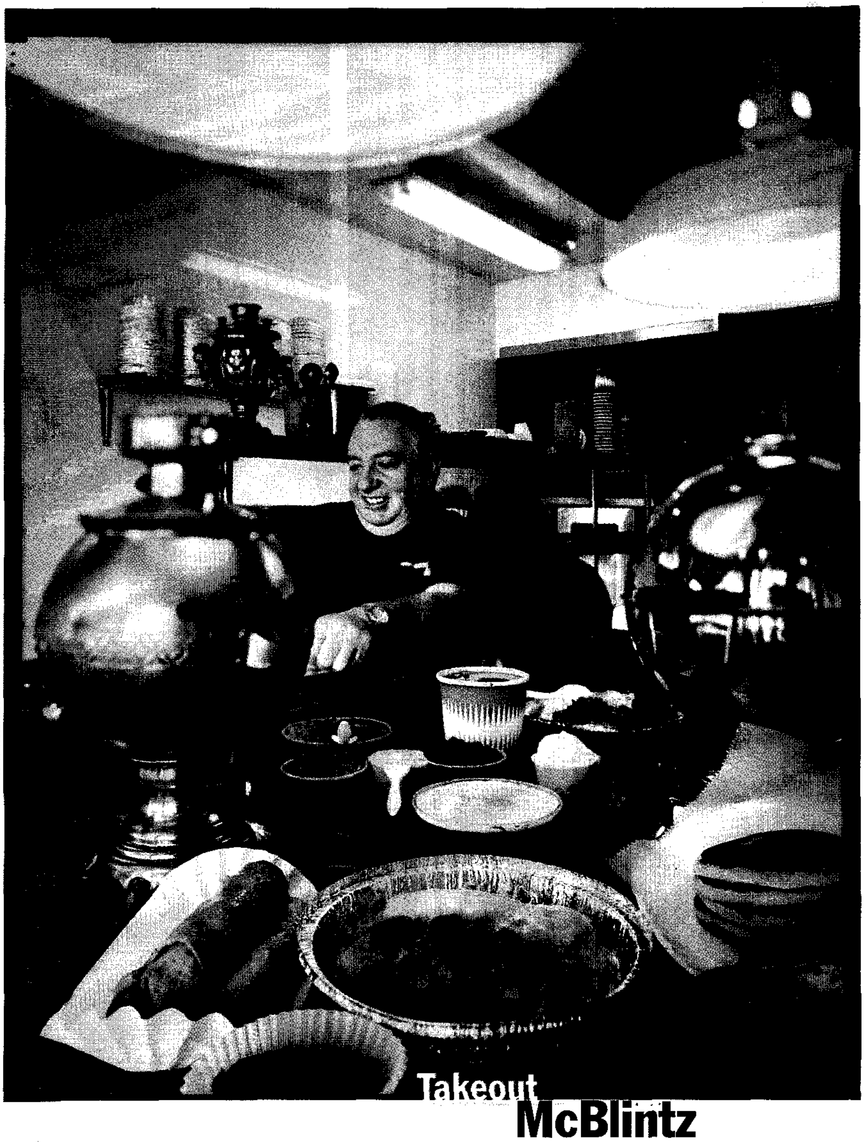

Takeout
McBlintz

The stolid Slavic chef at Rush'n Express (306 East 86th Street) slathers corn oil on the blini (and on the grill beneath them), even though the menu insists they're baked. If you can overlook such semantics, the new Formica fast-food joint, run by the owners of the pocket-size Pie restaurant up the block, is a good stop for cut-rate, hearty autumnal snacks like piroshki, kasha, and stuffed cabbage.

meta-traditional dishes like lobster and steak. Yes, that was Peter Vallone. *107 Reade St. (513-0610). (M) AE, DC, DS, MC, V.*

Raoul's—The dull roar in this cavelike bistro—aging gracefully amid the high-strung Thoroughbreds of SoHo's restaurant racetrack—is a heartwarming sound. *180 Prince St., nr. Thompson St. (966-3518). (M) AE, MC, TM, V.*

SoHo Kitchen and Bar—Grape nuts celebrate the 96-spigot Cruvinet, ordering flights of Cabernets or seven Pinot Noirs to taste and compare, but SoHo neighbors love it, too—for all those beers on tap, for the thin-crust pizza, for a glance at the game on the TV overhead. *103 Greene Street., nr. Prince St. (925-1866). (I) AE, CB, DC, MC, V.*

Tennessee Mountain—An 1807 landmark farmhouse, this BBQ joint serves up chicken and ribs that you're not likely to forget. Bring those breath mints and Handi-Wipes for all-you-can-eat on Monday night. *143 Spring St. (431-3993). (M) AE, MC, TM, V.*

Tribeca Grill—Though this spacious, brick-walled restaurant sometimes serves as canteen for the film execs (and movie stars) in offices upstairs, the creative American cuisine and lively bar scene make it a popular downtown destination. Known for its roasted meats and fish specials. *375 Greenwich St., at Franklin St. (941-3900). (E) AE, DC, MC, V.*

Below 14th Street, East

Apple Restaurant—This Village restaurant features two kitchens: one for vegetarians, one for carnivores. And a Vietnamese menu. *17 Waverly Pl. (473-8888). (I) AE, MC, V.*

Elephant & Castle—This eclectic American restaurant moved from SoHo to NoHo, but the menu still offers such favorites as steak frites with Szechuan sauce, honey-charred chicken, and its famous Caesar salad. *6 Bond St. (254-9604). (M) AE, DC, MC, V.*

Gotham Bar & Grill—Alfred Portale's kitchen, with its architectural ingenuity and whimsical creativity, serves as a finishing school for the city's all-star chefs before they launch their own careers. This awesome dining temple has long been a staple. *12 E. 12th St. (620-4020). (M) AE, CB, DC, DS, MC, V.*

Knickerbocker Bar and Grill—A subdued steakhouse with vintage items on the walls—Hirschfelds, copies of the *Saturday Evening Post*, and nineteenth-century curios. A sophisticated combination of gastronomics and history. *33 University Pl., at E. 9th St. (228-8490). (M) AE, CB, DC, MC, V.*

Rose Cafe—This quiet and casual American bistro draws a diverse crowd. One of the only places where you can go and sit on Fifth Avenue and not break the bank. *24 Fifth Ave., at 9th St. (260-4118). (M) AE, DS, MC, V.*

Below 14th Street, West

C3 Restaurant—Henry James's Village was never like this: crawfish-and-turkey-sausage paella, coconut-curry salmon and lobster-and-shrimp ravioli are some of the dishes on the eclectic menu. Traditionalists can stop in for tea after a stroll through Washington Square Park. *103 Waverly Pl. (254-1200). (M) AE, DC, MC, V.*

Greenwich Cafe—Open around the clock with a menu that crosses every border. Try the veal couscous and the Mediterranean antipasto plate. *75 Greenwich Ave. (255-5489). (I–M) AE, DC, DS, MC, V.*

Nine Muses Cafe—Cheerful Greek newcomer transforms this corner of the West Village into Mykonos, especially after a glass or two of ouzo. Try the fresh grilled octopus and fish brochettes. *569 Hudson St., at W. 11th St. (741-0009). (M) AE, DC, MC, TM, V.*

One if by Land, Two if by Sea—Elegant Village restaurant situated within an eighteenth-century carriage house previously owned by Aaron Burr. Four fireplaces and nightly piano music enhance a fine menu of American specialties like beef Wellington. *17 Barrow St. (228-0822). (E) AE, CB, DC, MC, V.*

Sevilla—Regulars flock to this popular old-world Village spot for its famed paella à la Valenciana and chicken Villarcy. Be prepared to overdose on garlic. *62 Charles St. (929-3189). (M) ($).*

Villa Mosconi—Peter Mosconi and his brood offer a menu as reliable as traditional Italian home cooking. Find this old-world anachronism in the heart of Greenwich Village. *69 MacDougal St. (673-0390). (M) AE, DS, MC, V.*

14th–42nd Streets, East Side

An American Place—This venerable midtown spot is to New York as Chez Panisse is to Berkeley. With his eclectic American menu, Larry Forgione made the national cuisine interesting again. *2 Park Ave., at 32nd St. (684-2122). (E) AE, DC, MC, V.*

Back Porch—Ideal spot for Murray Hill residents to meet for drinks al fresco and southwestern-flavored fare. Sit outdoors as long as the weather holds. *488 Third Ave. (685-3828). (I) AE, DC, DS, MC, V.*

Bolo—There's nothing discreet about Bobby Flay's neo-Spanish cooking. In a room that reminds you of Gaudí by way of Pee-wee Herman, Flay turns out fiery, bold dishes like paella with duck as well as a perfectly cooked rack of lamb. *23 E. 22nd St. (228-2200). (M) AE, CB, DC, MC, V.*

Brew's—As casual and comfortable as a burger joint

Ground Rules:

Here lie a few hundred of the city's more noteworthy restaurants, some *New York* advertisers among them. The price guide, admittedly imperfect, is as follows: (E) = expensive, $35 and over per place; (M) = moderate, $15–$30 per place; (I) = inexpensive, $15 and under per place.

Following each listing there is also a code indicating acceptable methods of payment: ($) = cash only, AE = American Express, CB = Carte Blanche, DC = Diners Club, DS = Discover, M = MasterCard, TM = Transmedia, V = Visa. "AE only" indicates that American Express is the only accepted charge/credit card.

Photograph by Bernd Auers.

gets. This two-story landmark always pleases. Great beer selection, and the always hospitable longtime owners, the Brew family, make this an oasis in the desert above 14th Street. *156 E. 34th St. (889-3369). (I) AE, MC, TM, V.*

Cafe Beulah—Delightful southern specialties prepared by chef-owner and former baritone opera-singer Alexander Smalls. Petal-yellow walls and high wainscoting soothe, and wonderfully private banquettes against one wall make dining on sophisticated southern fare a delight. *39 E. 19th St. (777-9700). (M) AE, MC, TM, V.*

Campagna—The *Late Show With David Letterman* crowd is at one table, Time Warner honchos are at another, and isn't that . . . ? Despite the frenzy of having become Media Central, this smart little trattoria serves some of the most satisfying Italian food in Manhattan. Chef Mark Strausman is to thank for dishes like rabbit in polenta, gnocchi with wild mushrooms and truffle oil, and grilled tuna with beets. *24 E. 21st St. (460-0900). (E) AE, CB, DC, MC, V.*

Les Halles—Even though it hasn't been around forever, this utterly perfect re-creation of a Left Bank bistro seems like it has. This is the place to come for onion soup, steak frites, celeri rémoulade, crème caramel—that sort of thing. *411 Park Ave. So., bet. 28th and 29th Sts. (679-4111). (M) AE, CB, DC, MC, V.*

Live Bait—Southern-style home cooking that sticks to your ribs. Used to be that everyone and his mother had the baseball cap from this joint. Well known for a bar that reminds some of those bright college days. *14 E. 23rd St. (353-2400). (M) AE, TM.*

Mesa Grill—Chef Bobby Flay believes in big flavors and big portions. He developed his own signature style, borrowing from the flavors and ingredients of the American Southwest. Loud, stylish, and loads of fun. Great quesadillas. *102 Fifth Ave., nr. 16th St. (807-7400). (M) AE, DC, DS, MC, V.*

Metropolis Cafe—Good people-watching in this converted turn-of-the-century bank, with an outdoor café and contemporary American fare featuring steak, duck, and swordfish. There's jazz nightly, and a classical-music brunch. *31 Union Square W. (675-2300). (M) AE, DC, DS, MC, TM, V.*

Park Bistro—Provençal offerings prepared and served with notable agility in an intimate—sometimes crowded—setting. *414 Park Ave. at 28th St. (689-1360). (M) AE, CB, DC, MC, V.*

Patria—Zesty Latin American fare brought to you in a festive high-energy atmosphere. The three-story dining room suits the changing mood of diners: bright and airy by day and warm and earthy by night. Chef Doug Rodriguez comes from Miami via a childhood in Brooklyn. Really. And Ariel Lacayo may be the coolest maître d' in town. Try the Mojito, Patria's signature drink made from sugarcane. *250 Park Ave. So., nr. 20th St. (777-6211). (M) AE, MC, V.*

Union Square Cafe—The careful service, human-scale dining rooms, and peerless California café cuisine make this one of the best restaurants in the city. *21 E. 16th St. (243-4020). (M) AE, DC, MC, V.*

Water Club—The setting and view from this East River barge is what all the fuss is about. The American fare is fine. *500 E. 30th St. (683-3333). (E) AE, CB, DC, MC, V.*

14th–42nd Streets, West Side

Bright Food Shop—A Chelsea luncheonette with an innovative, healthy Mexican menu with Asian influences. Excellent desserts and a great selection of Mexican fruit sodas. *216 Eighth Ave., at 21st St. (243-4433). (I–M) ($).*

Bryant Park Grill—This long-awaited restaurant on the edge of the city's prettiest pocket park has been mobbed from day one. Go at an off-hour for Caesar salad, New York steak, soft-shell crabs, and scallion pancakes. *40th St., between Fifth and Sixth Aves. (840-6500). (M–E) AE, DC, MC, V.*

Cafe Americanstyle—An ideal rest stop for Lord & Taylor shoppers, whether they're simply grabbing a bite or resting their weary feet for hours. American fare in a simple setting. A welcome respite from the unruly retail throng. *424 Fifth Ave., nr. 39th St. (391-3344). (M) AE, DC, DS, MC, V.*

Da Umberto—Low-key Chelsea façade belies the extraordinary Italian offerings inside. Getting a table is no small task, especially in the evening. This is a Euro–New York crossroads. A mad cacophony of laughter and chatter in Brooklynese and Roman. Don't dress down. *107 W. 17th St. (989-0303). (E) AE only.*

L'Acajou—This casual French bistro, serving regional specialties like escargot, steak au poivre, and venison, also curates art shows. *53 W. 19th St. (645-1706). (M–E) AE, DC, MC, V.*

Moran's—Charming and timeless New York City pub that's been around for 38 years. The friendly staff is, you guessed it: Irish. *146 Tenth Ave., at 19th St. (627-3032). (M) AE, DC, MC, V.*

37th Street Hideaway—Restaurant and supper club in the former home of John Drew Barrymore. Dance between courses from the Italian and Continental menu. *32 W. 37th St. (947-8940). (E) AE, DC, DS, MC, V.*

Zip City Brewing Co.—Flatiron brewpub with American pub fare, known especially for its burgers. *3 W. 18th St. (366-6333). (M) AE, DC, MC, V.*

43rd–56th Streets, East Side

Ambassador Grill—Contemporary cuisine with global accents befitting the U.N. bigwigs who stop by for lunch. Friday-night seafood fest offers an unlimited raw bar. Yes, that was Jacques Cousteau. *44th St. in the U.N. Plaza–Park Hyatt (702-5014). (M) AE, CB, DC, DS, MC, V.*

Bull & Bear—As the name suggests, a good-old-days watering hole and steakhouse for a strictly business crowd. The dark-wood club ambience draws a well-suited crowd for dinner that stays for drinks at the bar. *301 Park Ave., entrance on Lexington Ave. at 49th St. (872-4900). (M) AE, DC, MC, V.*

Cafe Centro—A big, shiny brasserie-cum-café in the lobby of the MetLife Building; there's inventive cooking going on here, and the joint is as fun and good as non-expensive midtown gets. In the loud little Beer Bar, get one of the best hamburgers in town. Closed Sunday. *200 Park Ave., 45th St. at Vanderbilt Ave. (818-1222). (M) AE, DC, MC, V.*

Denim & Diamonds—Above all else, this countrified dance hall is a destination if you're in midtown and fancy a hoedown. The Texas-style barbecue is there if you work up an appetite. *511 Lexington Ave., nr. 48th St. (371-1600). (I) AE, MC, V.*

The Four Seasons—Philip Johnson designed this cathedral of modernity. Picasso did the tapestry. And the place remains a classic 30 years later. The Grill Room is where the term *power lunch* got its start in the seventies. The pool room is where the rest of us go for achingly expensive fare like foie gras and figs and chocolate velvet. *99 E. 52nd St. (754-9494). (E) AE, CB, DC, MC, V.*

Fresco—It's a family affair: The Scottos, including broadcasting star Rosanna, have created a room where you'll find stars at your feet and hearty portions of modern Tuscan fare (rich homemade pasta, thin and crispy grilled pizza, chops and fish) on the table. *34 E. 52nd St. (935-3434). (M) AE, DC, MC, V.*

Lespinasse—Marie Antoinette, where are you? This ultra-formal dining room in the St. Regis Hotel—think Versailles and you get the rococo drift—is where you'll find Gray Kunz's inventive Franco-Oriental cooking. The $46 prix fixe at lunch is a gentle introduction to exactly what wonders chef Kunz can perform. *2 E. 55th St., in the St. Regis Hotel (753-4500). (E) AE, CB, DC, MC, V.*

Lutèce—The name is still synonymous with dishes like Dover sole, cassoulet, and rack of lamb. After three decades of defining traditional French cuisine, master chef André Soltner ceded the reigns to relative innovator Eberhard Müller. The kitchen still astonishes. *249 E. 50th St. (752-2225). (E) AE, CB, DC, MC, V.*

Morton's of Chicago—This midwestern import has taken Manhattan by storm, winning converts with its tender double porterhouse and men's club charm. Hard to believe it's a chain. *551 Fifth Ave., at 45th St. (972-3315). (E) AE, DC, MC, V.*

Oceana—A formal setting and fish-savant Rick Moonen's extensive and excellent seafood menu make this room a favorite for business lunches and romantic evenings alike. *55 E. 54th St. (759-5941). (E) AE, DC, MC, V.*

Otabe—Customers are ministered to by their own chefs in the private teppan-grill rooms. The cool, contemporary décor—beige tones and wood paneling—in the main dining room brings serenity to midtown. *68 E. 56th St. (223-7575). (M) AE, DC, MC, V.*

San Martin's—Continental cuisine with big, squishy booths. Eurocafé feel bolstered by a selection of foreign dailies on the tables out front. *143 E. 49th St. (832-0888). (M) AE, DC, DS, MC, TM, V.*

San Pietro—A popular midtown Southern Italian, with a comprehensive menu and a chef who renders fine renditions of fish, pasta, and wild game. *18 E. 54th St. (753-9015). (E) AE, DC, MC, V.*

Shinbashi—Authentic Japanese cuisine, including tempura, sukiyaki, teriyaki, and sushi, served in elegant surroundings. *280 Park Ave., at 48th St. (661-3915). (M) AE, CB, DC, MC, V.*

Smith & Wollensky—Carnivores keep this popular steakhouse jumping. All wood and brass, it has the look of a private men's club, the noise of a locker room, and a serious wine cellar. *Third Ave. at 49th St. (753-1530). (M) AE, CB, DC, DS, MC, V.*

NOBU MATSUHISA
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YUZU

Shopping
Nobu's Secret Sauce

Genius sushi revisionist Nobu Matsuhisa has come up with something other than a restaurant to put his name on: a line of user-friendly sauces for home cooks. The tasty condiments—citrusy yuzu, fiery jalapeño-and-rice-vinegar salsa, cayenne-soy-lemon dressing, and pure soy—combine Japanese and Latin American spices for a uniquely flavorful, sweet-and-sour take on store-bought sauces. Available at Gourmet Garage, Zabar's, Dean & DeLuca, and Food Emporium.

Photograph by Jennifer Lévy.

Tatou—Gilded-plaster satyrs, bubble-toting cherubs, jazz onstage, and American fare with Continental touches. The dinner crowd comes to rubberneck and dance. Wednesday through Saturday there's a carnival-inspired cabaret. *151 E. 50th St. (753-1144). (M–E) AE, CB, DC, DS, MC, TM, V.*

Tropica—Always packed at lunch, but squeeze in at the bar and order the salmon and a glass of tropical iced tea. The dining room serves the most imaginative seafood in town, but be sure to go on a weekday—the restaurant, located in the lobby of the MetLife Building, is closed Saturday and Sunday. *200 Park Ave., nr. 45th St. (867-6767). (M) AE, CB, DC, DS, MC, V.*

Trump Tower Café—Light Italian cuisine to replenish energy expended shopping in this gilded emporium. Salads, pastas, sandwiches, and risotto served on two garden terraces five floors up. *725 Fifth Ave., at 56th St. (754-4450). (I) AE, MC, TM, V.*

Vong—Wow! This is Thai to die for. Chef Jean-Georges Vongerichten's little Third Avenue–by–way–of–Bangkok palace was designed by architect David Rockwell, and it's a showy temple indeed—there's gold leaf on those walls. The menu's full of wonders, starting with the crab rolls and coconut-milk-and-galangal soup. *200 E. 54th St. (486-9592). (E) AE, CB, MC, V.*

43rd–56th Streets, West Side

Adrienne—The Art Nouveau elegance and hush make this a perfect spot for an illicit tryst or a business lunch. A United Nations of flavors. *700 Fifth Ave., at 55th St., in the Peninsula. (247-2200). (M) AE, CB, DC, DS, MC, V.*

Algonquin—Draws on its history as the fabled stomping ground of literary giants. The wood-paneled sitting-room-like lobby still holds many imaginations captive. *59 W. 44th St. (840-6800). (M) AE, CB, DC, MC, V.*

American Festival Cafe—Lunch inside this glamorized eatery with rotating American folk art. Skaters in winter and a garden in the summer and early fall make for fierce window-seat competition. Seven hours' free parking after 5:30 P.M. *Rockefeller Plaza, 20 W. 50th St. (246-6699). (M) AE, DC, MC, V.*

Broadway Joe—Located in a townhouse on Restaurant Row, this steakhouse serves a fourteen-ounce prime rib but also delivers fresh seafood and pasta for the omnivore. Hirschfeld caricatures cover the walls, so come find your NINAS while you dine. Free dinner parking. Private parties. *315 W. 46th St. (246-6513). (M–E) AE, DC, DS, MC, TM, V.*

Century Cafe—Theater-district cafe popular among actors and fans alike, with a prix-fixe menu and American fare like filet mignon and grilled salmon. *132 W. 43rd St. (398-1988). (M) AE, CB, DC, MC, V.*

Restaurant Charlotte—Offers a refuge from the hubbub and hustle of Times Square. Consistent American cuisine in a postmodern setting. *145 W. 44th St., in the Hotel Macklowe (789-7508). (M–E) AE, DC, MC, V.*

Ciao Europa—Midtown Italian in an elegant, castle-like setting, with ceiling-high murals painted in 1937. Regulars swear by the pasta and desserts. *63 W. 54th St. (247-1200). (E) AE, DC, DS, MC, V.*

Cité—An extravagant French steakhouse, marble and pewter with blazing chandeliers, and a more affordable grill next door. *120 W. 51st St. (956-7100). (M–E) AE, CB, DC, DS, MC, V.*

Felissimo Tea Room—A new take on department-store dining, with a "haiku tea" and tarot-card readings on the top floor of a turn-of-the-century townhouse. *10 W. 56th St. (956-0082). (I) AE, MC, V.*

'44'—Still the first stop for the officers of the Condé Nast empire. Deeply plush, windowless décor feels like the center of the earth. Given the theatricality, surprisingly terrific food. *44 W. 44th St., in the Royalton (944-8844). (E) AE, CB, DC, MC, V.*

Halcyon—Elegant setting and carefully presented food. Pretheater dinner is a bargain. *151 W. 54th St., in the Rihga Royal Hotel. (468-8888). (E) AE, CB, DC, MC, TM, V.*

La Bonne Soupe—Checked tablecloths, steak frites, onion soup, and crème caramel to fall in love with. Twenty years ago, long before New Yorkers knew they loved casual French dining, this midtown mainstay set the pace. *48 W. 55th St. (586-7650). (I) AE, MC, V.*

La Reserve—Justifiably crowded during pre-curtain times; stop by during odd hours for sophisticated French offerings and environs. *4 W. 49th St. (247-2993/299). (E) AE, DC, MC, V.*

La Veranda—Northern Italian food. A popular spot in the theater district offering generous portions of fish, seafood, veal chops and pasta. *163 W. 47th St. (391-0905). (M) AE, CB, DC, MC, V.*

Langan's—American cuisine in a clublike setting. Food ranges from steaks to crab cakes and seafood. A trendy, well-heeled crowd at the much-frequented bar mixes with theatergoers in the dining room. *150 W. 47th St. (869-5482). (M) AE, CB, DC, MC, V.*

Lattanzi—Reliable Italian in a romantic garden. Go when there's no danger of a curtain rising or falling soon for special attention. *361 W. 46th St. (315-0980). (M) AE only.*

Le Bernardin—French-born Eric Ripert carries forth the quest of his predecessor, the late Gilbert Le Coze, for the world's most spectacular seafood. His ambitious signature dishes—scallops and foie gras with truffles, Spanish-style mackerel in Jerez vinegar, saddle of monkfish—have already won a very loyal following. *155 W. 51st St. (489-1515). (E) AE, DC, MC, V.*

Les Pyrenées—French Provençal cuisine. Cassoulet from Toulouse recommended, as well as filet mignon and frogs' legs. A rustic atmosphere. A lot of theatergoers. *251 W. 51st St. (246-0044; 24). (M) AE, CB, DC, DS, MC, V.*

Patsy's—If it's good enough for Frank, it's good enough for you. Upscale Neapolitan eatery rooted in the glorious fifties. *236 W. 56th St. (247-3491). (M) AE, CB, DC, DS, MC, V.*

Pig and Whistle—This is midtown's answer to an Irish bar. A business clientele and a coming-and-going-to-the-theater crowd can find Irish specialties—both solid and liquid—here. *165 W. 47th St. (302-0112). (M) AE, MC, V.*

Rainbow Room—"Where troubles melt like raindrops," boasts this perch in the sky. The restaurant is 65 stories up and more than 60 years old, and its stellar views of New York give it reason to gloat. Romantic, with a solid Continental menu. Jacket and tie required. *30 Rockefeller Plaza (632-5000). (E) AE, DC, MC, V.*

Ruth's Chris Steakhouse—A steak cooked in butter is the centerpiece of this successful upscale chain's take-no-prisoners march east across the country. Steak served in a series of connected, muted, and wood-paneled dining rooms. *148 W. 51st St. (245-9600). (E) AE, DC, MC, V.*

Shaan—A comprehensive, if voluminous, menu. Northern Indian in a spacious floral dining room in Rockefeller Center. *57 W. 48th St. (977-8400). (M) AE, DC, DS, MC, TM, V.*

Siam Inn—Traditional Thai food served in a Thai-style dining room that is cozy and candlelit. A perfect neighborhood spot when you can make it only as far as the corner for dinner. *916 Eighth Ave., at 54th St., and 854 Eighth Ave., nr. 51st (489-5237). (M) AE, DC, MC, V.*

Stage Delicatessen—A landmark deli that serves gigantic sandwiches, every one of which is worth returning for. *834 Seventh Ave., nr. 54th St. (245-7850). (I) AE, MC, V.*

'21' Club—The new, old, younger "21" has lost its hauteur at the door but not its toys in the artfully restored saloon. Club classics alongside contemporary whimsy at prices that stagger, but from 10:30, supper is a bargain. *21 W. 52nd St. (582-7200). (E) AE, CB, DC, MC, V.*

57th–60th Streets

Akbar—Newly renovated, this Indian restaurant is cozy and colorful, with a stained-glass ceiling overhead. Business-minded types abound. *475 Park Ave., nr. 57th St. (838-1717). (M) AE, CB, DC, MC, V.*

California Pizza Kitchen—With its 27 varieties of wood-fired pizzas from the open kitchen, CPK has finally arrived in New York City. Of course, those

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Instruction

Taste's Good

The TV Food Network sounded semi-promising at first, but its programming—mostly cooking and interview shows that fall short of engaging either the eye or the palate—has turned out to be less of a must-watch than the Weather Channel. There's at least one bright spot, however: *Taste,* starring David Rosengarten (Time Warner Cable channel 50; 1:30 A.M., and, starting in November, 1:30 P.M. and 10:30 P.M. as well). The host, a food-and-wine journalist formerly of *Newsday* and the *Observer,* has that engaging-but-not-too-slick manner that makes good instructional TV. Even the production design (glowing-white background, stainless-steel fixtures, Pier 1–ish tableware) is distinctive: For once, there's a cooking show that isn't set in a *faux* suburban kitchen. The show isn't recipe-oriented like most food TV, and that's one more reason to like it. Rosengarten takes one topic and goes as deep as he can, sometimes tossing in a pinch of chemistry and food science, often showing failed versions of the dish in question. The subject of a show can be as fiendish as cassoulet—which can take four days to prepare—or as bare-bones as iced tea. Regardless of the subject, however, you come away with the feeling that you now know *everything* about pesto, or potato salad, or whatever. **CHRISTOPHER BONANOS**

elegant dining room decorated with Picasso ceramics and Brazilian-red-cherry floors. *57 W. 58th St. (371-7777). (E) AE, CB, DC, DS, MC, V.*

March—This small townhouse feels homey and romantic. Try confit and grilled duck touched with sweet and savory chutneys or Atlantic salmon with Middle Eastern spices and aïoli. *405 E. 58th St. (754-6272). (E) AE, CB, DC, MC, V.*

Pamir on 58th Street—Upscale Afghan food (that's delicate blends of saffron, cardamom, raisins, and pistachios) in—surprise!—a tentlike setting. *1065 First Ave., at 58th St. (644-9258). (M) AE, DC, MC, V.*

Petrossian—Fast food for the very rich in an Art Deco setting with carved frosted glass, mink-trimmed banquettes, and period bronzes—lean flappers with leaner wolfhounds. *182 W. 58th St. (245-2214). (E) AE, CB, DC, MC, V.*

Rosa Mexicano—Did someone say "fresh-pomegranate margarita"? Yes, someone did. What's more, this spot prepares your guacamole tableside (a south-of-the-border hibachi?). Some of the tastier gourmet Mexican in the city. *1063 First Ave., at 58th St. (753-7407). (M) AE, CB, DC, MC, V.*

The Russian Tea Room—Hollywood's commissary in Manhattan and a Carnegie Hall hangout, too. But does that make staff rudeness obligatory? Stick to the caviar and blinis with icy vodka. And come for tea. Cabaret upstairs. *150 W. 57th St. (265-0947). (E) AE, CB, DC, DS, MC, TM, V.*

San Domenico—Toques off to owner Tony May, who may have done more for the cause of serious Italian cooking in New York than any other single restaurateur. His dining room is formal, and the food is wonderful. *240 Central Park So. (265-5959). (E) AE, CB, DC, MC, V.*

Above 60th Street, East Side

varieties include Thai-chicken and BLT pizzas. There is also a kid's menu. All menu items are under $10. *201 E. 60th St. (755-7773). (I) AE, DC, DS, MC, V.*

Contrapunto—Join the queue in this good-looking, second-story pastaria for slightly Americanized Italian classics. *200 E. 60th St. (751-8616). (M) AE, CB, DC, DS, MC, TM, V.*

Fifty Seven Fifty Seven—The country's entertainment-industry glitterati make themselves right at home at I. M. Pei's monumental dining room. Susan Weaver is one of the only working chefs to combine contemporary presentation and technique with classic Provençal on one plate. The weekend bar scene puts the concept-hotel bar scene to shame. *57 E. 57th St. (758-5700). (E) AE, CB, DC, MC, V.*

Les Célébrités—Plush and old-fashioned, this imposing dining room in the Essex House on Central Park South also happens to have a very fine kitchen. Dinner only. *160 Central Park So. (484-5113). (E) AE, CB, DC, DS, MC, V.*

The Manhattan Ocean Club—Savor your seafood in an

Arizona 206—Innovative southwestern, situated amid a cluster of movie theatres, and spitting distance from Bloomingdale's. Adobelike setting with fireplace and active sort-of-singles bar. Ideal spot for a drink or a feast. *206 E. 60th St. (838-0440). (M) AE, MC, TM, V.*

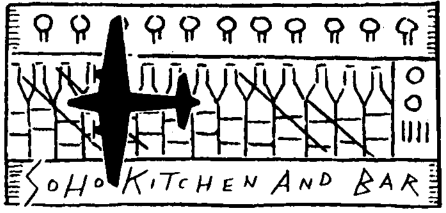
Cafe Crocodile—A French Mediterranean bistro with dishes ranging from Provençal to Moroccan. An intimate, romantic restaurant in a townhouse crowded with flowers and oil paintings. Serious foodies from the neighborhood and the occasional gaggle of well-informed Euro-tourists. *354 E. 74th St. (249-6619). (M) AE.*

Campagnola—Country-style Italian fare for the neighborhood—the whole neighborhood. *1382 First Ave., at 74th St. (861-1102). (M) AE, CB, DC, DS, MC, V.*

China Fun—Bustling noodle house, with authentic Chinese dim sum, seasonal specials, and weekend brunch. Perfectly situated for post-movie dining. *1239 Second Ave., at 65th St. (752-0810). (I) AE, MC, V.*

Ci Vediamo—Almost like two restaurants in one, this

Photograph by Steffen Thalemann.



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Northern Italian has a modern downstairs that caters to a younger crowd and a cozy upstairs where the older crowd likes to linger. Good-size portions and reliable food make this an Upper East Side staple. *1431 Third Ave., at 81st St. (650-0850). (M) AE only.*

Dakota Bar & Grill—Casual, contemporary American with creative renditions of standard dishes like herb-grilled chicken with roasted garlic sauce, mashed potatoes, and pumpkin seed brittle, and grilled salmon with a green-horseradish-and-honey glaze. Award-winning wine list and an excessively long bar. *1576 Third Ave., nr. 88th St. (427-8889). (M) AE, DC, DS, MC, TM, V.*

Demi—This brownstone turned restaurant is one of the cozier spots along Madison Avenue. Candles and roses abound. And there's a fireplace for chilly winter eves and an outdoor terrace for balmy summer nights. *1316 Madison Ave., at 93rd St. (534-3475). (M) AE, MC, V.*

540 Park—Named for its address, this American grill at the Regency Hotel has a soothing atmosphere. Pretty and soft muted colors and décor make this room the ultimate lullaby. *540 Park Ave., at 61st St. (759-4100). (M) AE, CB, DC, MC, V.*

Hi-Life Restaurant & Lounge—A seamless fusion of a steakhouse and an ocean-liner lounge. The dining room's landscape is speckled with round booths so big and luxurious that they seem structural. This place has two gears: As the evening wears on, the young-moms-with-strollers eatery gives way to an East Side hot spot complete with a sushi bar. *1340 First Ave., at 72nd St. (249-3600). (M) AE, DC, MC, V.*

JoJo—The grilled chicken with chickpea frites is a great dish. But then, Jean-Georges Vongerichten doesn't make many mistakes in this elegant, jewel-like dining room situated on two floors of an East Sixties townhouse. Lunch upstairs, overlooking the street, is especially lovely. *160 E. 64th St. (223-5656). (E) AE, MC, V.*

Le Cirque—In the heady eighties, *haute* fashion, finance, and cuisine collided here. Owner Sirio Maccioni still orchestrates a lively scene, and Sylvain Portay still believes in the magic of foie gras and crème brûlée. *58 E. 65th St. (794-9292). (E) AE, CB, DC.*

Le Relais—Ask the folks at this French meta–East Sider serving a proud gaggle of fashionable internationals what to expect from their bistro, and they'll tell you they are the "heart and soul of Madison Avenue." They may well be right. *742 Madison Ave., at 63rd St. (751-5108). (M) AE, CB, DC, DS, MC, V.*

Letizia—Upper East Side neighborhood Italian that treats everyone like a local. Try unusual pasta dishes like the half-moon ravioli filled with shrimp and broccoli rabe. *1352 First Ave., nr. 72nd St. (517-2244). (E) AE, DC, DS, MC, V.*

Lex—A spot for ladies who lunch, in exactly the right neighborhood. Lots of comfy food like club sandwiches, potpies, beef stew, and brownies. *133 E. 65th St. (744-2533). (E) AE, MC, V.*

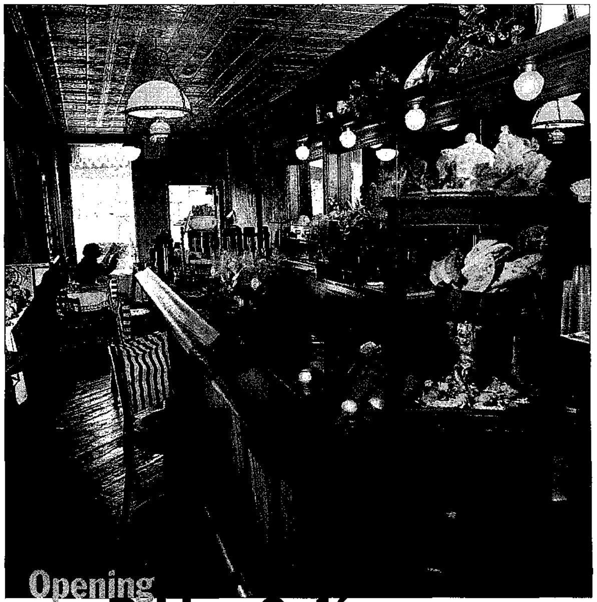
Mark's—Decked out like an English library, with plump, tasseled pillows to nest against. Fine East-West cooking and first-rate desserts. *25 E. 77th St., in the Mark Hotel (879-1864). (E) AE, CB, DC, MC, V.*

Marti Turkish Restaurant—Kebabs 'R' Us, and the stuffed cabbage is good, too. A dining room that seats 200 people, complete with live music and wandering belly dancers. There is also a "special party room." *1269 First Ave., nr. 68th St. (737-5922). (I) AE, CB, DC, MC, TM, V.*

Mo's Caribbean—Pack your bags, sweetie; we're going to the islands. Close enough. This festive spot serves Caribbean fare like jerked chicken and coconut shrimp—all in a dining room with real palm trees and reggae music. There's American food for your timid country cousin, too. Leave with a suntan. *1454 Second Ave., at 76th St. (650-0561). (M) AE, DC, MC, V.*

Mulholland Drive Cafe—A very singles-bar scene that breeds a room full of regulars who stay for Italian-accented American meals with a California feel. Settle into comfortable banquettes and listen to live jazz. Yes, that was Patrick Swayze, but that figures—he owns the place. *1059 Third Ave., at 63rd St. (319-7740). (M) AE, DC, MC, TM, V.*

Napa—This candlelit dining room, with mosaic tiles and wine racks, features an eclectic American menu with highlights like macadamia-crusted salmon and oysters with rice-wine vinegar and sesame dipping sauce. *245 E. 84th St. (517-7068). (E) AE, DC, MC, V.*



Bridge Café

Wholesale baker Teresa Fox has found the perfect use for an early-nineteenth-century Brooklyn storefront bar adjacent to her biscotti factory. Wolf & Wolfe espresso bar (family names, strangely), beneath the massive arches of the Brooklyn Bridge, serves eight varieties of crunchy biscotti, in flavors like sour-cherry-pistachio and lemon-anise, as well as spruced-up sandwiches and green and grain salads. (7 Front Street.)

Park Avenue Cafe—A polished, countrified American café for business lunches and off-duty get-to-know-yous in the evening. Chef David Burke makes the tired catchall "American fare" sing, and keeps the *haute* neighbors rapt with signature dishes like rack of lamb and his swordfish chop. *100 E. 63rd St. (644-1900). (E) AE, DC, DS, MC, V.*

Post House—Clubby and comfortable, this handsome dining room specializes in good quality and big portions. The peppery Cajun-style steak is a favorite, especially with a side order of French fries or onion rings. There are dishes with decidedly less cholesterol—poached salmon, say, or lemon chicken—but this isn't a

Photograph by Warren Salowe.

place to watch your waistline. Seriously. *28 E. 63rd St., in the Lowell Hotel (935-2888). (E) AE, CB, DC, DS, MC, V.*

The Restaurant at the Stanhope—You're standing on the steps of the Metropolitan Museum, parched, exhausted, and in search of that perfect watering hole. The Stanhope is back, serving tasty American fare. *995 Fifth Ave., at 81st St. (288-5800). (M) AE, DC, DS, MC, V.*

Sel & Poivre—Stanching the flow downtown for bistro fare. Regulars find what they are looking for in this elegant, muted space. *853 Lexington Ave., bet. 64th and 65th Sts. (517-5780). (M) AE, CB, DC, MC, V.*

Sign of the Dove—Because the room is lush and romantic, this restaurant has sometimes been overlooked in the pantheon of memorable New York institutions. Right now, chef Andrew D'Amico is among the city's best, turning out eclectic cuisine that draws from influences all over the world. The prix fixe lunch is a good way to test D'Amico's talents. *1110 Third Ave., at 65th St. (861-8080). (M) AE, MC, V.*

Trois Jean—A cozy French bistro, as every corner needs. *154 E. 79th St. (988-4858). (E) AE, DC, MC, V.*

Above 60th Street, West Side

Cafe des Artistes—A smartly run, wonderfully romantic bistro with frolicking nudes on the walls. Open and serving all the time. Stop in before or after a jaunt to Lincoln Center. *1 W. 67th St. (877-3500). (M–E) AE, CB, DC, MC, V.*

China Fun—Oodles of noodles, every which way, plus dim sum and Cantonese barbecue dishes. Try the Shanghai weekend brunch. *246 Columbus Ave., nr. 71st St. (580-1516). (I) AE, MC, V.*

Ernie's—Lively Northern Italian restaurant with soaring ceilings and floor-to-ceiling windows, serving a variety of pizzettes, pasta, and meat dishes. *2150 Broadway, nr. 75th St. (496-1588). (M) AE, DC, MC, V.*

Hi-Life Bar & Grill—Big-city brasserie with retro feel. During the week, the mahogany French doors, an overstuffed banquette, and the oversize goldfish tanks provide a cozy refuge for the neighborhood. Fine food that ranges from steamed dumplings to strawberry sundaes. After dinner every weekend, a D.J. tilts the place toward a party. *477 Amsterdam Ave., at 83rd St. (787-7199). (M) AE, DC, MC, V.*

Hunan Park—A standard Chinese restaurant on the Upper West Side, but when you have the craving, get your fix here. Yes, that was Woody Allen. *235 Columbus Ave., nr. 71st St. (724-4411). Also, Hunan Park Two, 721 Columbus Ave., at 95th St. (222-6511). (I) AE, CB, DC, MC, V.*

Iridium—Amid every restaurant's struggle for uniqueness, this unusual American bistro has found its own. Its award-winning decor has been described as "Dalí Meets Disney" and is based on musical movements. Late-night jazz and Sunday brunch specials make it a welcome complement to Lincoln Center. *44 W. 63rd St. (582-2121). (M) AE, DC, DS, MC, V.*

Ottoman Cuisine—This offshoot of a restaurant in Istanbul serves authentic Turkish fare like creamy tarama, fresh dolma, savory lamb and chicken kebabs, and lamb shank with eggplant and tomato. *413 Amsterdam Ave., nr. 80th St. (799-6363). (I–M) AE, MC, V.*

Picholine—Chef Terrance Brennan's French-Mediterranean cuisine is as beautiful to look at as it is delicious to eat. Try the risotto, smoky with tender duck and wild mushrooms, and velvety foie gras with peach coulis, and save room for a glass of port to accompany the amazingly rich and well-chosen cheese course. *35 W. 64th St. (724-8585). (E) AE, DC, MC, V.*

Rain—Tamed for American consumption, the spices at this Upper West Side Thai restaurant are fragrant rather than fiery, but that doesn't detract from the appeal of dishes like pad Thai, prawn salad, and curried beef. *100 W. 82nd St. (501-0776). (M) AE, DS, MC, V.*

Restaurant 222—Cozy and romantic, with the feel of a townhouse. Frank Valenza runs a tight ship at this neighborhood American dinner spot. *222 W. 79th St. (799-0400). (E) AE, DC, MC, V.*

Santa Fe—If it's not the margaritas, then it's the pink *faux*-adobe walls and desert tones that give this southwestern spot such a soothing feel. One of the quietest Tex-Mex places in the city. *72 W. 69th St. (724-0822). (M) AE, DC, MC, V.*

West 63rd Street Steakhouse—Mahogany tables and red suede walls make this nice-ified steakhouse less stultifying than its midtown brethren. Twenty-foot ceilings allow for a spectacular view of Lincoln Center, and there are seafood and pasta for those who enjoy the company of a meat-eater. *44 W. 63rd St. (246-6363). (M) AE, DC, MC, V.*

Brooklyn

Cucina—A labor of love. Northern Italian in an elegant and very well appointed room. Sensational antipasti. *256 Fifth Ave., nr. Garfield Pl. (718-230-0711). (M) ($).*

Peter Luger's—Steak for one, steak for two, steak for four, and creamed spinach. Apply for your own house credit card, or bring cash. *178 Broadway, at Bedford Ave. (718-387-7400). (E) ($).*

The River Cafe—It's always worth crossing the bridge to sit waterside, enchanted by the skyline and a celebration of contemporary American cooking that predates the throng. Outdoor seating in season. *1 Water St. (718-522-5200). (E) AE, CB, DC, MC, V.*

Two Tom's—Firehouse-kitchen ambience and a waiter who tells you what you want to eat. The double-rib pork chops are peerless, and the escarole is great, too, but refuse the mercilessly overcooked pasta when it's offered. Eat early during the week and call ahead on weekends. Regular private parties make getting a table frustrating, but it's always worth the trouble. *255 Third Ave., nr. Union St. (718-875-8689). (I) ($).*

Queens

Elias Corner—Mix with the locals in Astoria as they queue up for a table at this Greek fish tavern. Don't wait for a menu; it won't come. Instead, eyeball the counter as you enter. If the offerings look like today's catch, they are. The owner fetches the fish each morning. Opt for the deep-fried, pinky-size bait fish over the squid. *24–01 31st St., at Astoria Blvd. (718-932-1510). (M) ($).*

Ralph's Italian Restaurant—Solid, hearty Italian food in a conventional restaurant setting. Dine under the chandeliers and try the osso buco, one of Ralph's specialties. *75–61 31st Ave., Jackson Heights (718-899-2555). (I) AE, DC, TM, V.*

Stick to Your Ribs—Deservedly heralded as New York's best barbecue, this cozy Queens joint draws fans from much further than across the East River. The barbecued Texas beef is sublime. *5-16 51st Ave., Long Island City (718-937-3030). (I) ($).*

Water's Edge—East River views floor-to-ceiling windows; every table has a view of Manhattan. Quiet and elegant. *44th Dr. at the East River (718-482-0033). (E) AE, CB, DC, MC, TM, V.*

Bronx

Cafe Sevilla—A cozy Spanish restaurant that people travel to from as far away as Yonkers. Try the the chicken and rice and the seafood gumbo accompanied by sweet and garlicky plantains. *1209 White Plains Rd., nr. Westchester Ave. (718-792-3367). (M) AE, MC, V.*

Harry's Jerk Center and Restaurant—An authentic island experience; not that polished resort ambience, the dirt-road-in-the-hills thing. *296 E. Gun Hill Rd., at Burke and Wilson Aves. (718-798-4966). (I) ($).*

Staten Island

Aesop's Tables—Arrive by ferry or bridge to this charming bistro and garden that serves inventive, bold Mediterranean fare with an emphasis on handpicked fresh seafood. *1233 Bay St., Rosebank (718-720-2005). (M) AE, DC, DS, MC, V.*

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Solutions to last week's puzzles

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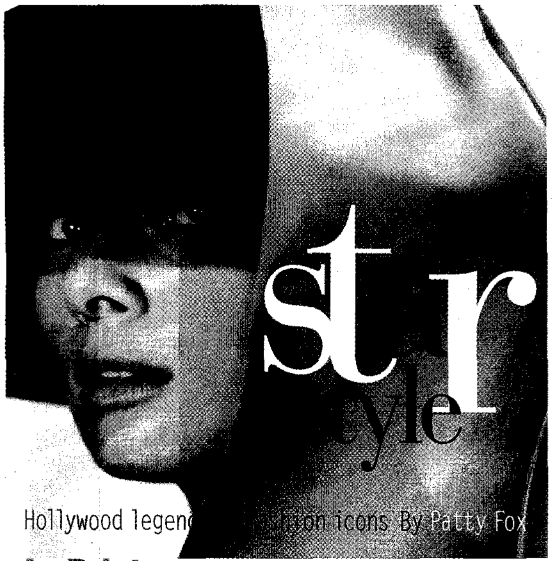
the mix

Pope John Paul II...Don Mattingly



In Print

I Found It at the Movies

It's often been observed that a movie camera glorifies whatever it captures. But even more than it glamorizes characters' behavior, it endorses their clothes. Patty Fox's *Star Style* makes clear why so many actresses—even in the age of the supermodel—win cosmetics contracts, influence designers, and turn so many of us into shameless copycats. (Angel City Press; $23.95.)

Recorded Music

Michael Nyman *Carrington* (Argo/London)—A pop star in England, a mere "soundtrack artist" in the States, Michael Nyman probably sits somewhere between Philip Glass and Ennio Morricone in the average U.S. listener's esteem. That's unlikely to change with *Carrington,* in which the British composer of scores for *The Piano* and several films by Peter Greenaway considers famed painter Dora Carrington, scoring the upcoming film starring Emma Thompson. The music's lovely and lighthearted—pretty, post-minimalist euphony with a touch of English pastoralism to fit the theme—and it's the perfect way to Merchant-Ivory-ize your living room. C.N.

Radio Highlights

"All About Sports"—10/5: Although many associate golf with elite, whites-only country clubs, the truth is that black Americans have been playing the game for decades. An examination of the phenomenal growth of interest in the game, and discriminatory club-membership policies. At 7; WFUV, 90.7 FM.

Symphony Hall—10/3: Tchaikovsky's *Variations on a Rococo Theme for Cello and Orchestra,* Opus 33, and Kodaly's Symphony. 10/4: Wagner's *A Faust Overture* and Schumann's Symphony No. 3 in E flat, Opus 97, *Rhenish.* 10/5: Mendelssohn's *A Midsummer's Night's Dream* Overture, Opus 21, and Mozart's Symphony No. 40 in g, k550. 10/6: Bach's Orchestral Suite No. 4 in D, BMV 1069, and Szymanowski's Violin Concerto No. 1. 10/9: Saint-Saëns's *Jeunesse d'Hercule* and Symphony No.1 in E flat. 10/10: Mozart's Symphony No. 35 in D, K 385, *Haffner,* and Verdi's *I Vespri Siciliani.* 10/11: Shostakovich's *Festive Overture,* Opus 96, and Beethoven's Symphony No. 6 in F, Opus 68, *Pastorale.* Every weeknight at 8; WQXR, 96.3 FM.

"Oceans of Life"—A special radio expedition with National Public Radio and *National Geographic.* It begins in eastern Panama, where scientists are studying marine fossils to learn how species have evolved—or disappeared—over time. The producers then examine threats to reefs and marine ecosystems in the Bahamas, and, finally, tour the Pacific Ocean floor. Coastal pollution, overfishing, and alien species will also be discussed. 10/9 at 7; WFUV, 90.7 FM.

On the Media—Sundays at 2 P.M. The two-hour interview and call-in program with host Alex Jones is national now. The series explores issues of a free press through live discussions with journalists, media executives, and media critics. WNYC, 820 AM.

Saturday Afternoon at the Opera—10/7 at 1: Offenbach's *La Perichole.* With Teresa Berganza, Jose Carrera, Gabriel Bacquier, Michel Senechal, Michel Trempont, Pierette Delange, Michele Command, Sonia Nigoghossian, Hughes Brambilla, Henry Amiel, and the Choreurs and Orchestra du Capitole de Toulouse. WQXR, 96.3 FM.

"Jewish Short Stories: From Eastern Europe and Beyond"—Leonard Nimoy hosts this new series celebrating Jewish literature. 10/12 at 7: Sholem Aleichem's "On Account of a Hat," read by Peter Riegert; I.L. Peretz's "Bontshe the Silent," read by Harold Gould; Isaac Babel's "Gedali," read by Ron Rifkin; WFUV, 90.7 FM.

Sunday Night Opera House—10/8 at 8: Handel's *Alexander's Feast.* With Donna Brown, Carolyn Watkinson, Ashley Stafford, Nigel Robson, Stephen Varcoe, Monteverdi Choir, and the English Baroque soloists. John Eliot Gardiner conducts. WQXR, 96.3 FM.

Casper Citron—10/14 at 10 P.M.: Director and producer Peter Yates talks with actor Matt Kesslar about his starring role in *The Run of the Country,* an Irish love story. Gerald Schwarz, musical director of the New York Chamber Symphony; Nick Pileggi, author of *Casino,* the story of the underworld's control of Las Vegas. Doug Frantz, author, talks about his book *Friends in High Places: The Rise and Fall of Clark Clifford.* WNYC, 820 AM.

"The Music of the Irish With Marianna McGillicuddy and Jean Marie Woods"—10/8: Music by the Chieftains and the many artists they have performed with, including Van Morrison, James Galway, Sting, and more. At noon; WFUV, 90.7 FM.

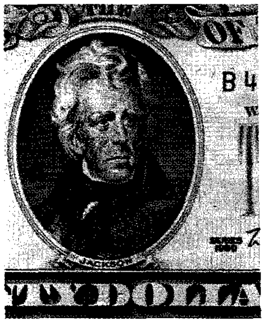
Events

1995 Papal Visit—This Columbus Day weekend John Paul II comes to New York, and, despite the lingering physical ailments that caused him to cancel his last trip, his schedule is packed. On 10/5 at 6 P.M. the pope will hold mass at Giants Stadium. October 6 will find him at the United Nations for a speech, and then it's on to Aqueduct racetrack, where he will hold another mass. On 10/7 John Paul II will say mass on the Great Lawn in Central Park for 100,000 of his lucky followers (an architect has been at work to make the Great Lawn look something like a cathedral). There will also be a large-screen monitor so that still more people can observe the proceedings. Finally, that afternoon at 3:30 P.M., the pope will say the Rosary at St. Patrick's Cathedral. The office of the New York Archdiocese is flooded with calls about the visit, so it is best to get further information, if needed, through local parishes.

Tours

Gotham Ghost Mobile—Explore the most haunted city in America in time for Halloween—from Central Park to the Battery, from Greenwich Village to the Theater District. Also, see the film sites of famed horror movies. Call 662-5300 for more information and meeting place.

Historic Sleepy Hollow—This Sidewalks of New York tour takes you to the scene of Washington Irving's "The Legend of Sleepy Hollow." See the old Dutch Church and its ancient burying ground, as well as the surrounding countryside of North Tarrytown. Please call 517-0201 for more information and meeting place.



Lecture **He was, like Clinton, a fatherless Southerner who grew up to make himself at home among the gentry, and an alleged radical who showed himself to be a centrist. But Andrew Jackson and his presidency (1829–1837) had a significance Bill can probably never hope to match. Historian Robert Remini considers Jacksonian democracy in "The Revolutionary Age" at the Morgan Library on October 5. (Call 685-0008.)**

The Written Word

Arthur Danto—10/5 at 7:30: *The Nation's* art critic reads from *Playing With the Edge: The Photographic Achievement of Robert Mapplethorpe* at Books & Co., 939 Madison Ave. (737-1450); free.

Kazuo Ishiguro and Edna O'Brien—10/10 at 8: Ishiguro reads from his novel The Unconsoled, and O'Brien reads from her novel House of Splendid Isola-

Photograph courtesy of Columbia Pictures. From the book *Star Style* ©1995 by Patricia L. Fox.

tion. 92nd St. Y, at Lexington Avenue (996-1100); $18.

Barry Gifford—10/10 at 7:30: The author of *Wild at Heart* reads from his new novel *Baby Cat-Face* at Books & Co., 939 Madison Ave. (737-1450); free.

Lectures and Panels

Conversations with Charlie Rose—10/5 at 8: Rose interviews Anthony Quinn on being a child of the Mexican revolution, a boxer, an apprentice architect under Frank Lloyd Wright, a sculptor, a painter, and an actor. 92nd St. Y, at Lexington Avenue (996-1100); $18.

Grace Mirabella—10/10 at 8: As part of the "About Women Series," Mirabella talks about her years in the women's-magazine industry. 92nd St. Y, at Lexington Avenue (996-1100); $18.

Sports

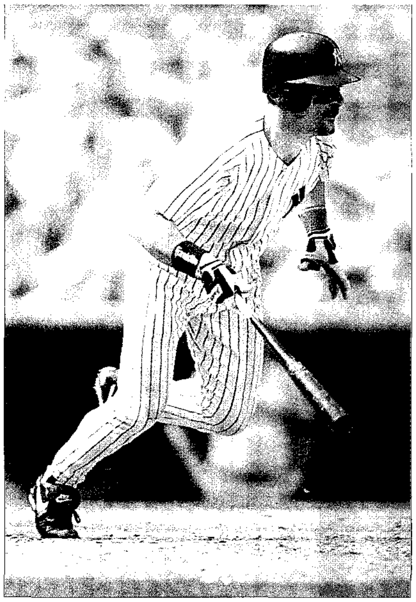
Devils Advocates—When the New Jersey Devils unfurl the 1994–'95 Stanley Cup banner at Brendan Byrne Arena on Saturday (no word on whether the team will try to outdo the Rangers' uncannily *Spiñal Tap*-ish unveiling last year, when the Cup was lowered from Madison Square Garden's ceiling onto the ice amid rock-concert smoke, lasers, and the "Theme From *2001*"), they may be without two of the biggest heroes from last season's playoffs: At press time, Conn Smythe Trophy winner Claude Lemieux was still suspended by the team for not reporting to training camp; the arbitrator's ruling on Lemieux and his agent's contention that the contract he signed last year is not valid was due sometime last week. Goaltender Martin Brodeur, a restricted free agent, arrived at the Meadowlands with his agent a couple of weeks ago to work out a deal. He came, he saw, he went home without the multi-million-dollar, multi-year contract he sought after his breakout year. Rah, rah, team. Sat., 10/7, vs. the Florida Panthers.

New York, New York—The Rangers open the season at Hartford Sat., 10/7, 7 P.M.; the Islanders' season opener is Sat., 10/7, 7 P.M., at Boston.

Baseball Been Berry, Berry Good to . . .—Yankees Bernie Williams (.307, 18 HR, 89 RBIs, new baby daughter), arguably the team MVP, who along with (first baseman of the future?) Wade Boggs carried the team when Paul O'Neill, Mike Stanley, and the rest of the Bombers stopped bombing; Andy Pettitte, denigrated earlier this season as Andy Who? in these very pages, now a legitimate contender as Rookie of the Year and in the eyes of many the ace of the staff; Darryl Strawberry, rescued from semi-obscurity by the New York *Post*, which flacked for the disgraced

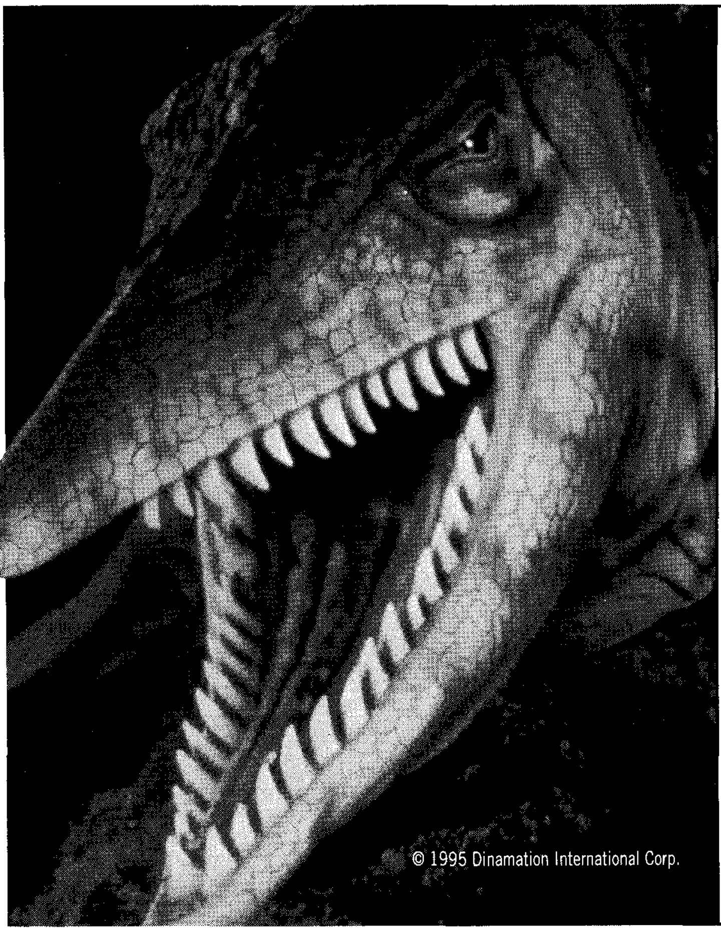
Tribute

Mr. Baseball



Time, a deterioration of skills, and the dreaded New York Media (with probably not an *overt* assist from George Steinbrenner) have conspired against Don Mattingly this year. If the Yankees get the wild-card spot, they'll host the AL West champion Tuesday, October 3 (time to be announced). But if not, last Sunday's season-ender at Toronto may have been Donnie Baseball's last game in a Yankees uniform—the end of an era, albeit one that coincided with one of the longest postseason sloughs in Yankees history. Unfortunately, the post–Reggie Jackson and pre–Buck Showalter years were the ones in which the onetime uncelebrated outfielder won adulation and megabucks by playing his way into becoming an MVP, a batting champion, and a Gold Glove first baseman. He earned our respect by surviving in New York—if people still cared about baseball as they once did, fistfights would break out in bars over whether Mattingly, Cal Ripken, or Kirby Puckett epitomized the classy contemporary pro ballplayer—despite the chronic back pain that diminished his performance and the madness that is endemic to playing for King George.

JOHN DIOSO


© 1995 Dinamation International Corp.

His diet is primarily fish, but he'd be happy to substitute small children.

You can meet him at Liberty Science Center beginning October 7th in **Dinamation's *"Monsters of the Deep"*** exhibit, along with other robotic models of history's most fearsome ocean predators. Bring in this ad on the 7th to receive a free gift from New York Magazine and LSC, plus one free child's admission with a paying adult.*

New York Magazine

Where science = fun
Liberty Science Center

Come by car, ferry or take the PATH/bus.
Exit 14B, NJ Turnpike, Liberty State Park, NJ.
For details call 201 200-1000

*Offer good for one child's exhibit ticket with paying adult on October 7 only. No advance sales. Cannot be combined with other offers. Gift while supplies last.

Photograph by Focus On Sports.

Mason *continued from page 71*

Ismail arrives, anxious to get upstairs. To his astonishment, he is told by a remorseful doorman that he and Nell Carter must take the service entrance. With the super nowhere in sight, I cannot appeal on their behalf. Just as the dark-skinned Nell and Ismail are riding the garbage elevator, the super appears and escorts Jeanne Moreau to the front elevator. "He was very kind to me," says Jeanne. "He said, 'Miss Moreau, I am so embarrassed.' I said, 'You know me?' He said, 'Of course. I saw you on *60 Minutes*.' " She laughs. "You can spend your whole life making movies, but all they remember is *60 Minutes*!"

Ismail is in my bedroom consulting with Jeanne. "Should we try to reason with the board?" he asks. "Oh, Ismail," she replies sadly, "why should we stay here in the claws of these people who hate us?"

That evening, the telephone rings. Miraculous news. Hamish Bowles, a friend who is looking for an apartment, has just seen a town house across the street that looks perfect for the movie. I arrange to see it first thing in the morning.

Friday, August 25, 1995

Time is running out. The panic is audible in Donald's voice. "Beep me if there's *any* possibility it might work," he pleads.

I dash across the street to see the town house. Promising. It is empty, it has high ceilings, and there is no co-op. Fortunately, it has just been bought by Dr. Joseph Santo, owner of the Sign of the Dove, who was there when I shared the piano with the late President Nixon at Jeane Kirkpatrick's birthday party.

Joe recalls the bizarre duet. "Yeah. Nixon played bass; you played top," he laughs. "What can I do for you?" Donald explains the urgency of the situation, begging for mercy. Immovable at first, Joe capitulates when his secretary Leonor remonstrates that Nell Carter is her favorite singer and reminds him that his 16-year-old nephew wants to get into the film business. "Can he hang out on the set?" he asks. You bet.

Within minutes Ismail has arrived with the art department. He is overjoyed. "Don't you love it?" I ask Kevin Thompson, the production designer. "Sure," he says, "but do you know what this means? We have to paint, furnish, and decorate a town house in two days."

Later, I rush home to get a paint chip from our living room. They want to re-create B.Z.'s apartment in the new space.

Saturday, August 26, 1995

As I step out early in the morning, the doorman is smiling. "You know what's da beauty of this new location?" he chuckles. "It's gonna drive the board crazy."

B.Z. has been persuaded to lend every stick of her furniture for the new location. "But I'm not having it dragged through the service exit," she says firmly. "Not after the hell this building's put me through." Consulted, the super says he has no choice. "There's a war on and I've got a family to feed," he says. "I can't afford to get fired."

Monday, August 28, 1995

B.Z. is wailing about her disappearing treasures. Everything has gone, even the carousel rabbit. "I love dat rabbit," says a doorman, sounding like a sentimental Elmer Fudd, as it gets wheeled outside.

"You should see the members of the board peering out of their windows as Mrs. Ziegler's furniture moves over there," laughs another doorman. "You couldn't make this stuff up. It's hilarious."

Tuesday, August 29, 1995

I run into Nell Carter. "Tell Mrs. Ziegler I'm sorry for what happened to her. She's such a nice, gentle, un-fake kinda lady. Tell her I'd like to move a few of my friends into that building, like Oprah Winfrey, Mike Tyson, and Barbra Streisand, and see how that board'd handle it. If I lived there, I'd put a sand pit in that uptight lobby and let my 8-year-old kids have some fun!"

"Tell me, Christopher, has the board apologized to Mrs. Ziegler?" asks Ismail when I see him. "No? Because it is quite wicked, what they have done to her. There are ways of dealing with people. She is a lady with dignity and class, and they have treated her like an urchin."

Wednesday, August 30, 1995

I nip across the street to see how filming is going. The buzz is good, but no one has forgotten the nightmare of being thrown out of our building. "They're like city-states, these co-op boards," observes James Ivory when I see him on the street. "We've filmed in places that are like a roll call of the great cultural sights of the world. It's funny to think how obdurate this board has been, when you consider we have been allowed to shoot in the Hall of Mirrors at Versailles, the Grande Galerie at the Louvre, and inside Santa Croce in Florence. You know who gave us permission? The Pope."

As I return to the building, I am cheered by the doormen. "We love those guys from the film company," says one. "We've been going over there getting their autographs. Nicest people we ever had in here."

Friday, September 1, 1995

In the elevator, a neighbor is railing about the board's president. "He's worse than Newt Gingrich and Bob Dole put together," he carps. "This is the new Contract With America, and it's called 'Fuck You.' " "Come on, you have to feel sorry for him," his wife retorts. "He's only trying to protect the building. And he must hate looking like such a schmuck."

The only scene left to shoot is an apartment lobby. I call the board president of the smart building two doors down. "Merchant Ivory?" she says. "Well, I'll have to ask the board, but I can't see any problem." An hour later, she calls back sounding cheery. "We're rather looking forward to it." ■

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ex-star and his agent, Bill Goodstein, and helped spread the false news that other teams had made competitive offers in order to deke Steinbrenner into signing the Straw Man; third-baseman-of-the-future Russ Davis, one of the few farm-team prospects given a chance to prove he belongs on the big-league club, doing just that in limited playing time and (unfortunately) helping expedite the Yankees' pushing Don Mattingly out the door; George M. Steinbrenner—just a couple of years removed from his "lifetime" banishment, despite being suckered into signing Strawberry and personally going over G.M. Gene Michael's head and dealing for Ruben Sierra (who in less than half a season with the team has set the record for most controversies)—can extort a sweetheart deal for a new stadium out of either New York or New Jersey. On the Mets: Jason Isringhausen (9–2, 3.07 ERA), who went from starting the Triple-A all-star game to becoming the ace of the Mets' staff and, with Hideo Nomo's return to mortality, finishing the season as perhaps the best rookie pitcher in the league; outfielder Carl Everett, the disappointing prospect left unprotected by the Yankees in the expansion draft and chosen by the Florida Marlins, now one of the top run producers in the Mets lineup with 12 HR and 51 RBIs in fewer than 300 at-bats; manager Dallas Green, who after the trades of Bobby Bonilla and Bret Saberhagen was seemingly sentenced to preside over the disaster that was supposed to occur but whose job has probably been saved by the players he affectionately refers to as "the kids"; G.M. and president Joe McIlvaine, risking his job and torture on WFAN by Mike, the Mad Dog, and their ilk with his rebuilding program, whose remarkably prescient trust in low-salaried Norfolk call-ups has set up the Mets for a run at the playoffs next year.

They're Bad, They're Bad, You Know It—It's a battle of attrition as the Jets take on the Bills at Buffalo Sun., 10/8, at 1: the Bills, once the best team in the AFC, now aging and past their prime but trying to prove they can still compete with the league's elite; and the Jets, once one of the conference's worst teams, and trying to prove that they can't get any worse.

Old Friends—The Giants meet the anti-Giant himself, Buddy Ryan, and his Arizona Cardinals, which recently signed DT Chris Maumalanga, probably because of his proficiency in beating the hell out of people wearing Giants uniforms, all of which he did as their teammate. Sun., 10/8, at 4.

Their Magnificent Driving Machines—The third annual Bridgehampton Sports Car Road Rallye will be held Sat., 10/14, at 10 A.M. The race, which winds through the streets and roads of Bridgehampton, features 40 of some of the rarest vintage automobiles in the world: a 1903 Renault Type J and a 1916 Model T Speedster among them. Call the Bridgehampton Historical Society at 516-537-3574.

Online

Riddler's Choice 10K Run—It's an Internet race to raise funds for the Marion Foundation's "Yackety-Yak's World" (a program designed to provide Internet access and foster a sense of community among hearing-impaired and chronically ill teenagers). Open to all, this Internet scavenger hunt will be held every Thursday at 6:30 through October 19. For more details on the game and the rules check out the Riddler's Home Page at http://www.riddler.com

Oprah!—When will this wondergal ever settle down? Find out about her plans with Steadman and other personal tidbits when she hosts a forum on America Online: 10/2 at 8 P.M.

PC World Editor—Richard Jantz, who has written extensively for *PC World*, *Publish*, and *Macworld*, holds forth on the latest computer products from the Seybold Publishing Exposition on America Online: 10/3 at 8 P.M.

Carrot Top—Winner of the 1994 American Comedy Award for best male Stand-Up on America Online: 10/3 at 10:30 P.M.

Patrick Stewart—The sexiest bald man this side of Betelgeuse, and *Beavis and Butt-head* fan, answers probing questions about Klingons circling Uranus and other worries in the Playbill Bulletin Board on Prodigy all this week.

Conferences last about one hour. Send comments to runnette@emedia.com

Kids

Marine Reptiles...

Children's Events

Raffi at Radio City—Raffi, the singer-songwriter whose 7 million albums sold to an audience of children have created a new industry—one where he is the undisputed giant—appears at **Radio City Music Hall** for one performance only. 10/8 at 7. 1260 Sixth Ave. For information, call 247-4777. For tickets call 307-7171. $15 to $25.50.◉

"Monsters of the Deep"—Large moving models of ferocious carnivorous creatures—related to modern-day squids, whales, lizards, and the legendary Loch Ness Monster—that lived underwater when dinosaurs roamed the earth are on view at **Liberty Science Center**. October 7 through March 17, Tuesday through Sunday 9:30 to 5:30, and 10/9 (Columbus Day). 251 Phillip St., Jersey City (201-200-1000). General admission $9, $8 for students and seniors, $7 for children.

Aquatic History Continued—For another look at underwater creatures that were around millions of years ago, visit the Oceanic Tank at New York's Aquarium for Wildlife Conservation, where 50 cow-nosed "flying" rays—which have survived to the present day—are on display until December. W. 8th St. and Surf Ave., Coney Island (718-265-3474). General admission $6.75, $3 for students and seniors.

Scientific Method —The first in a series of four day-long Sunday festivals, each organized around a central theme, is at the **American Museum of Natural History** this week. This Sunday: "How Science Works" includes "Ringling Bros. and Barnum & Bailey Circus: Circus Science" (at noon, 1, 2, and 3), in which the circus staff looks at the science of physics as it applies to its work, in the Akeley Hall of African Mammals; "I.D. Day," from 1 to 4:30, in which visitors are invited to bring treasures of their own, be they insects, bones, or baskets for Museum scientists to identify, in the Hall of Ocean Life. A workshop on "Amusement-Park Physics" at 1:30 and 4:30 explores rocket propulsion, converging lasers, and cosmic explosions, in the Hayden Planetarium, first floor. Central Park West at 79th St. (769-5000). Free with suggested museum admission of $4 for children, $5 for students and seniors, $7 for others.

Cue

Kim France
Editor

Maureen Callahan
Movies

John Dioso
Sports

Barbara Ensor
Kids

Linda Hall
Books
Events
Radio

Alexandra Lange
In Concert

John Leonard
Television

Edith Newhall
Art

Chris Norris
Nightlife
Popular Music

Robin Raisfeld
Restaurants & Bars

Randall Short
Theater
Cabaret

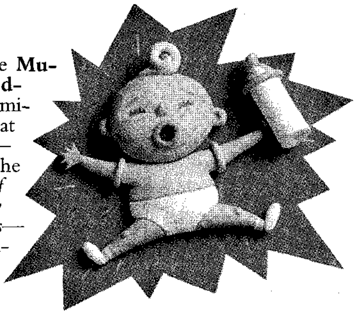
Break a Leg—Kids who long for a share of the spotlight can audition to belt out a song as a character from **Grease!** in an upcoming pre-show performance of the song "Summer Nights" later this month. Kids aged 4 to 20 (who are not part of a professional union) should come ready to sing a song—preferably from the musical in question. A pianist from the show will accompany. A complete set of characters will be chosen by a panel of judges. 10/9 at 11. Eugene O'Neill Theatre, 230 W. 49th St. (730-0068).◉●

Your Molecular Structure—Families can explore scientific subjects together at the **92nd St. Y** each month. The topic for the first of the Sunday Science Spectaculars is "Archaeology: How We Know What We Know," with an opportunity for families to excavate a simulated archeological site and take home an arrowhead "find." Sign up for a single Sunday ($40 for an adult and child, and $15 for each additional person) or for all nine ($325 for a parent and a child). Future topics include paleontology (with a look at the museum's new dinosaur exhibit), entomology (where you take home mealworms to watch metamorphosis), and physiology (create your own model of the lungs or heart). For children ages 6 to 11 and adults. 1395 Lexington Ave. at 92nd St. (996-1100). Register.

Pooh Corner—"The World of Pooh" is at **The Children's Museum of Manhattan.** Children can cross Pooh Sticks bridge and climb up to Owl's tree house. Educational aspects of the exhibit include a giant clock for learning to tell time, a reading section, arts-and-crafts activities, and a magnetic-puzzle wall. Museum hours are Mon., Wed., and Thurs. from 1:30 to 5:30 and Fri., Sat., and Sun. from 10 to 5. Exhibit continues through March. 212 W. 83rd St. (721-1234). General admission $5; $2.50 for seniors; children under 2 admitted free.

Children's Theater—Some of this week's productions for families around town are: ***Sleeping Beauty,*** presented by the Prince Street Players; book and lyrics by Jim Eiler and music by Eiler and Jeanne Bargy. 10/7 at 1:30 at the Tribeca Performing Arts Center at BMCC, 199 Chambers St. (346-8500). $12 for adults, $7 for children. ***Some Assembly Required*** join forces with the audience in an improvised story with classic literary devices and plot twists. 10/ 8 at 3. Barnes & Noble, 675 Sixth Ave., at 22nd St. (875-7550). Free. The dial spins recklessly from outer space to a rodeo, and thence the deep jungle, in ***Radical Radio,*** a musical for families. To 10/15 at Playhouse 91, 316 E. 91st St. (831-2000); $20. ***The Snow Queen,*** an original one-act musical based on the Hans Christian Andersen story, runs through Oct. 8 at Wings Children's Theater. Weekends at 1. 154 Christopher St. (627-2961); $6. Reserve. Puppetworks' farcical fall production of ***The Sorcerer's Apprentice,*** based on Johann Wolfgang von Goethe's ballad, includes a black-light ballet. Recommended for ages 4 and up. Performances are Saturdays through Dec. 16 (and Sundays, Sept. 10, 17, and 24; Oct. 29; Nov. 26; and Dec. 17) at 12:30 and 2:30. 338 Sixth Ave., at 4th St., Brooklyn (718-965-3391); $5 for children, $7 for adults. Reserve. ***Humpty Dumpty Falls in Love*** (at 1:30) and ***Cinderella: More Than Just a Pretty Face*** (at 3) are performed weekends through Nov. 19 at the Grove Street Playhouse (formerly the Courtyard Playhouse), 39 Grove St. (741-6436); $7. Reserve. Papageno Puppet Theater presents ***Puff the Magic Dragon,*** starring a cast of hand and rod puppets. Weekend performances run through Thanksgiving weekend at noon. The Brownstone School, 128 W. 80th St., between Columbus and Amsterdam Aves. (874-3297). Reserve. $6. Magical Kenny B. holds court at Lincoln Square Synagogue. 208 Amsterdam Ave., at 69th St. (877-6115). $7.

Artistic License—A free introduction to the **Metropolitan Museum of Art** by Rika Burnham is for high-school students who are new to the Museum. 10/5 at 3:30. Classroom 3 at the Uris Center for Education, on the ground floor near the 81st St. entrance on Fifth Ave. Register for this and other classes by calling 650-2832. Drop-in guided tours at the **Museum of Modern Art** let families look at works of art—this week the theme is *Beat of the Street: New York Stories*—before the museum opens to the public. 9/30 at 9:45 A.M. Enter through the Edward John Noble Education Center, 18 W. 54th St. (708-9400). $5 admission includes a free return pass. Next week the museum hosts "City Rhythms," a family festival that celebrates the special exhibition "Piet Mondrian: 1872-1944" with gallery talks, films, music, entertainment, and a children's-art project. 10/15 from 9 to noon. Pre-registration is required for the free event (708-9695).



Putting on the Dog—A family art workshop at **The Cloisters** looks at dogs as pets and as symbols in the museum's collection. Dogs that children know may also serve as inspiration for art projects of their own. Fort Tryon Park (Fort Washington Ave. near 190th St.) (923-3700). 10/7 at 1. Free for children under 12, $3.50 for students and seniors, $7 for others. ◉

On View

Everyone Out of the Pool

Back when much of these United States was covered by ocean, nightmarish underwater creatures terrorized the neighborhood. A robotic version of the five-ton *Tylosaurus*—above—is part of Liberty Science Center's "Monsters of the Deep" exhibit, opening October 7. See listings for further details.

"Marsalis on Music"—Wynton Marsalis hosts an absorbing four-part series, officially for children, that is visually arresting with bouncing basketballs, photographs, and computer-generated graphics that conspire to put the music itself—jazz and classical—into the foreground. In this week's episode we hear Yo-Yo Ma and others in "Why Toes Tap: Marsalis on Rhythm." (The four-hour series is also being presented as a book-with-CD, published by W. W. Norton this month, and a video, released by Sony Classical Film & Video. Ongoing discussions around specific musical topics are moderated by musicians and music educators. Website visitors can send e-mail messages and questions to marsalis@wnet.org.). Four consecutive Mondays at 8, beginning 10/9. **Channel 13/WNET.**●

Ground Rules:

● = free

◉ = now or never (one-shot deal or final week)

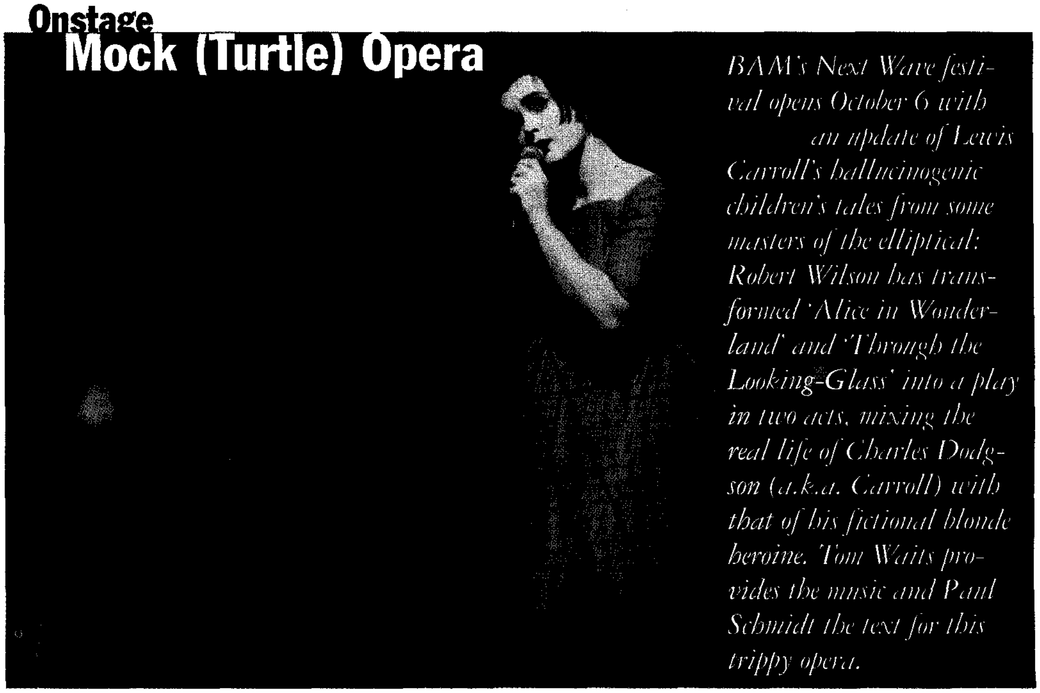
Photograph courtesy of Dinamation; illustration by Richard McNeel.

in concert

Remembrance...Wonderland...*Killing Tulips*

Onstage

Mock (Turtle) Opera



BAM's Next Wave festival opens October 6 with an update of Lewis Carroll's hallucinogenic children's tales from some masters of the elliptical: Robert Wilson has transformed 'Alice in Wonderland' and 'Through the Looking-Glass' into a play in two acts, mixing the real life of Charles Dodgson (a.k.a. Carroll) with that of his fictional blonde heroine. Tom Waits provides the music and Paul Schmidt the text for this trippy opera.

Classical Music

Thursday, October 5

Arthur Lawrence, Organist—Performs Guilmant's Organ Sonata No. 7. *St. Paul's Chapel, Columbia University (854-1540), at noon; free.*

Boston Symphony Orchestra—Pianist Evgeny Kissin joins the BSO for Carnegie Hall's opening-night concert; Seiji Ozawa, conductor. *Carnegie Hall, 881 Seventh Ave., at 57th St. (247-7800), at 7; $30–$150.*

American String Quartet—Performing works by Kodaly, Beethoven, and Bartók. *John C. Borden Auditorium, Broadway and 122nd St. (749-3300), at 8; free.*

Peer Gynt—Narrated by Patrick Stewart with soprano Harolyn Blackwell and the Westminster Choir; Kurt Masur, conductor. *Avery Fisher Hall, Lincoln Center (721-6500), at 8; $15–$60.*

Friday, October 6

Juilliard Symphony Orchestra—Opens the season with the music of Carlos Chávez, Hindemith, and Tchaikovsky; Miguel Harth-Bedoya, conductor. *Juilliard Theater, Lincoln Center (769-7406), at 8; free, but tickets are required.*

Manhattan School of Music Symphony—Performing works by Berlioz, Saint-Saëns, and Dvořák; Sixten Ehrling, conductor. *John C. Borden Auditorium, Broadway and 122nd St. (749-3300), at 8; free.*

Beaux-Arts Trio—Menahem Pressler, pianist; Ida Kavafian, violinist; and Peter Wiley, cellist, perform Hummel, Brahms, and Turina. *Metropolitan Museum of Art, Grace Rainey Rogers Auditorium (570-3949), at 8; $25.*

Eleven Thousand Virgins—Anonymous 4 presents music of the twelfth-century abbess and mystic Hildegard von Bingen. *St. Michael's Church, 99th St. and Amsterdam Ave. (678-5432), at 8; $15.*

Peer Gynt—See 10/5.

Saturday, October 7

Geoffrey Dorfman, Pianist—Performs works by Bach, Chopin, Busoni, and Rachmaninoff. *Weill Recital Hall, Carnegie Hall, 881 Seventh Ave., at 57th St. (247-7800), at 2; $8-$12.*

Concert of Remembrance—Commemorating the fiftieth anniversary of the end of World War II, the premieres of Leon Levitch's *Song of Dreams* and Robert Starer's *Kli Zemer Concerto for Clarinet and Orchestra* and a performance of Schoenberg's *Survivor From Warsaw. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. (662-2133), at 8; free.*

Ground Rules:

This section emphasizes classical concerts, recitals, and public square/park performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, outdoors or in a public space. For rock concerts and club information, see "Nightlife."

Manhattan School of Music Philharmonia—Performs David Noon's *Manhattan Fanfare* and Strauss's Suite from *Der Rosenkavalier. John C. Borden Auditorium, Broadway and 122nd St. (749-3300), at 8; free.*

Peer Gynt—See 10/5.

Beaux-Arts Trio—See 10/6.

Sunday, October 8

Daniel Barenboim, Pianist—Opens the Great Performers at Lincoln Center season with a program of Beethoven, Schoenberg, and Brahms. *Avery Fisher Hall, Lincoln Center (581-1365), at 3; $25–$50.*

Maurizio Pollini, Pianist—Performs the first of his seven-concert Beethoven cycle. *Carnegie Hall, 881 Seventh Ave., at 57th St. (247-7800), at 3; $13–$60.*

Miriam Brickman, Pianist—Performs Brahms, Debussy, and Liszt with the poetry that inspired the works. *Madison Avenue Presbyterian Church, 921 Madison Ave., at 73rd St. (288-8920); at 4; $10.*

Madame Vera Galupe-Borszkh—A spoof tribute to grand-opera divas and their farewell performances. Also on 10/14. *Hunter College, Sylvia and Danny Kaye Playhouse, 68th St. bet. Park and Lexington Aves. (772-4448), at 8; $20–$27.50.*

Opera

Alice—BAM presents Robert Wilson, Tom Waits, and Paul Schmidt's take on Lewis Carroll's classic. 10/6 at 7, 10/7, 10/10 to 10/14 at 8, 10/8 at 3. *BAM Opera House, 30 Lafayette Ave., Brooklyn (718-636-4100); $25–$75.*

Così Fan Tutte—The Music, Theater and Opera Company presents an innovative staging of Mozart's opera. 10/3, 10/5, 10/7 at 8. *Buchman Hall, 432 E. 91st St. (886-4898); $25.*

La Belle et La Bête—Philip Glass reinvents Jean Cocteau's 1946 film. 10/4 to 10/7 at 8, 10/7 at 2. *Hunter College, Sylvia and Danny Kaye Playhouse, 68th St. bet. Park and Lexington Aves. (772-4448); $45.*

Metropolitan Opera—Verdi's *Aïda*, 10/3 and 10/6 at 8; Mozart's *Don Giovanni*, 10/4 at 8, 10/7 at 1:30; Verdi's *Otello*, 10/5 and 10/9 at 8; Bizet's *Carmen*, 10/7 at 8. *Metropolitan Opera, Lincoln Center (362-6000), at 7; $23–$137.*

New York City Opera—Bizet's *Carmen*, 10/5 at 8; Mozart's *Don Giovanni*, 10/6 at 8; Verdi's *La Traviata*, 10/7 at 1:30; Puccini's *La Bohème*, 10/7 at 8; Puccini's *Tosca*, 10/8 at 8. *New York State Theater, 20 Lincoln Center (870-5570); $17–$78.*

Amato Opera—Puccini's *Tosca*. 10/7 at 7:30, 10/8 at 2:30. *319 Bowery (228-8200); $18.*

Dance

Ralph Lemon Company—Featuring Lemon's "Their Eyes Rolled Back in Ecstasy," "Killing Tulips," and "Threestep (Shipwreck)" on 10/3 and 10/8. 10/3 to 10/7 at 8, 10/7 and 10/8 at 2, 10/8 at 7:30. *The Joyce Theater, 175 Eighth Ave., at 19th St. (242-0800); $30.*

Bill Young & Dancers—Performing "Kindling" and "Veiling." 10/5 to 10/8 at 8:30. *Danspace Project, St. Mark's Church, Second Ave. and 10th St. (674-8194); $10.*

Big Dance Theater—Annie-B Parson and composer Richard Einhorn present excerpts from *City of Brides*. 10/7 and 10/8 at 8. *Clark Studio Theater, Samuel B. and David Rose Bldg., seventh floor, Lincoln Center (423-3575); $15.*

Photograph by Clarchen Baus-Mattar.

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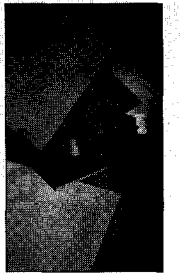

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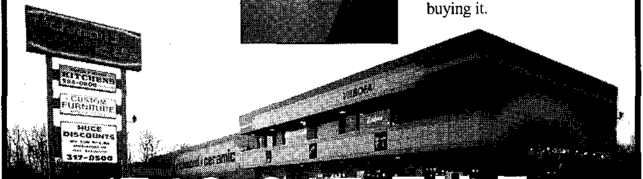

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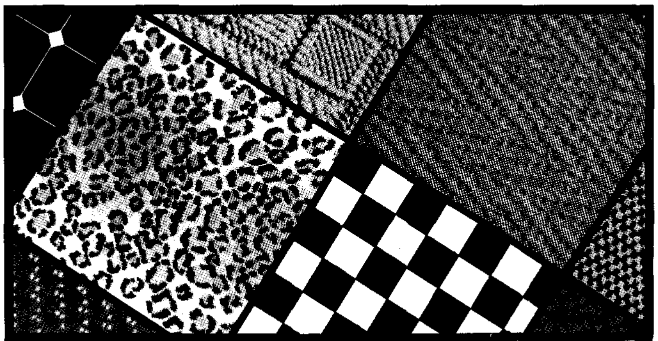

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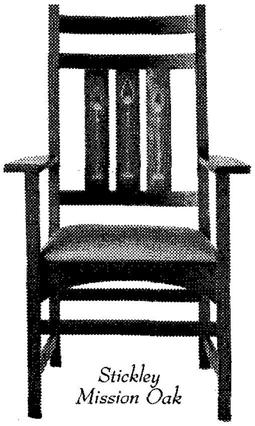

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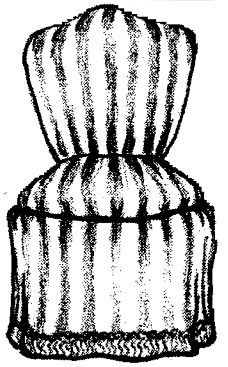

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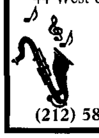

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11/20	**ISLAND TRAVEL**	**11/13**	**11/7**
12/4	**CHRISTMAS GIFTS**	**11/27**	**11/21**
12/25	**YEAR-END DOUBLE**	**12/18**	**12/12**

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First Impression...—Hair, face, body, she's fierce. Second impression... Compassionate, warm, sensual, she's authentic. Third impression... Witty, intelligent, successful, she's dynamic. Stats: 30-something, athletic, creative, entrepreneur, world traveler, student of life, seeking life's path - invites in like-minded modern man whose got "it" goin' on. The meek need not reply. Picture/note/phone. 2913 ✉ ☎

A Real Catch—If you think all the good guys are taken, you just found one. A sensible and sincere guy with a great sense of humor; a 26-year-old, successful businessman - handsome, 5'10" and trim, a little shy. Enjoys skiing, movies, martial arts, boating, long drives and dining out. Seeks best friend, 18-26, Jewish, pretty, educated, trim, down-to-earth and willing to have fun. Nonsmokers only. Please send full photo and phone number. 2839 ✉

Successful, Handsome Entrepreneur—Youthful 57, Jewish, tall, slim, athletic, and romantic. Seeking one unencumbered, pretty, size-6 kind of lady to be best friend forever. Casual style, nonsmoker and photo a must. 2865 ✉

Reach For Your Dreams!—With a humorous, vibrant, high-energy NY eye surgeon - an affectionate, genuinely nice guy with a dash of the devil, good looks, 40, very fit, tall, spiritual. Seeks new frontiers, marriage, with sweet, well-educated woman under 36, slim, tall, funny. Note/phone. Photo a must for reply. 2925 ✉

Tired Of The Hunt—35, funny, tall, lover of Latin jazz, long walks, movies, theater and Streisand, seeks warm, health-conscious Prince Charming with sense of humor, self-esteem and a big heart, to live happily ever after. Photo please. 2898 ✉

Very—Good-looking, fit, smart, creative, funny, independent, warm, caring, high-energy, upper East Side woman, 5'2", 45 (looks 35). Passionate about ideas, business, working out, dining out and dancing. Wants to meet a really great guy who's into relating, not dating. 2844 ✉ ☎

Divorced Jewish Woman—55, petite, professional, classical music lover, seeks classy man. 2871 ✉

Very Pretty, Green-Eyed Blond—Great in kitchen, bedroom and boardroom. 33, fit and fun, soft and gentle, and ready to make you incredibly happy. You're 30-43, great at what you do, well-traveled and irresistibly attractive to women of substance. Note/phone. 2885 ✉

Handsome Physician, 31—Loves cooking, skiing and theater. I'm playful, thoughtful - seeking attractive, intelligent, sweet, slender white female, 20s-early 30s, to share friendship, fun and romance. Note/photo/phone. 2887 ✉ ☎

Stunning, Sophisticated, Selective—30, blond, Catholic, with various interests - seeks very successful, handsome gentleman, 5'11" plus, under 45, without kids, to share the finer things in life. 2892 ✉ ☎

Attractive, Amusing, Athletic—Lady lawyer, 49, slim, classy and smart, seeks intelligent, well-educated man under 60, with good sense of humor. Photo. 2915 ✉

Seek And You Shall Find—Classy, pretty, slender, petite, 5'4", Jewish female, early 40s, seeks handsome, Jewish professional male, 40-50, to share in laughter, hugs, long talks and more. Note/phone/photo. 2938 ✉ ☎

Charming, Beautiful, Successful—Elegant woman of substance. Accomplished professional with joie de vivre. Compassionate, no dependents, good listener, devoted, 5'2", 102 lbs. My passions include photography, travel, fine cuisine, biking, snorkeling, bonsai trees, the arts, adventure and laughter. You are an accomplished professional/businessman, a spirited gentleman who is principled, flexible, understated, a good listener, in 40s, fit, and who has solid values and a sense of humor. Share life's great adventures! Letter/photo (happy to reciprocate). 2821 ✉

6'3" Male Lawyer/Corporate Owner—43, Italian/European ancestry, 195 lbs, prominent and successful in my endeavors. Healthy, athletic, witty, fun, clean-shaven, never married, relishing the finer things in life - outdoor activities, travel, NYC culture, gourmet foods...but who appreciates the simple things too. Reserved but with a bit of boy inside, I'm passionate/romantic, understanding, who requires the same in return - intense but kind, with family values. You are under 40, warm, in shape, single, professional, educated lady with the same goals, not conceited nor materialistic - seeking a lifetime friend for a lasting love, commitment and family. Metro NY area. No curiosity seekers - just serious replies. Photo/home number. 2909 ✉

Pretty, Green-Eyed—33, loves city life. Seeks professional, caring, funny guy, 29-40, for relationship... Bio. 2905 ✉ ☎

Juilliard Gone Wall Street—34, Ivy, attractive, well-traveled, adventurous and forthright Asian-American woman - seeks well-educated, compassionate, accomplished, fit man, 30-early 40s, with good looks and wit. Note/photo/phone. 2882 ✉

Successful Jamaican CEO—NYC businessman, healthy nonsmoker, 60, divorced (older children), eclectic interests, tennis and golf wiz, seeks monogamous relationship with an attractive, bright, 55 or younger woman, any race, with a passion for life, and ready to live it. Send note and photo. 2939 ✉

Bold Yet Gentle—Shapely woman artist, 43, 5'5" - loves yoga, animals, nature, travel. Seeks soulful, nonsmoking man with generosity and wit. 2858 ✉ ☎

Fun, Attractive Professional Woman—40s, slim, enjoy adventure and quiet times, travel, photography, the Giants. Seeks a man of integrity who is good-natured, intelligent, warm, and can share a sense of adventure and commitment. 2899 ✉ ☎

Cultural, Energetic, Dynamic Man—Handsome, 48, 5'11", 170 lbs, professional, bored with too much self-indulgence, seeks woman to engage in serious, exciting, long-term relationship (I don't mean three dates), with possibility of small family to follow. Note/photo/phone, please. 2934 ✉

Fall For Me, I'll Fall For You—Attractive, charming, fun banker (really!), 38, 5'7", fit and female. Passionate about friends, family, arts, sports, NYC and destinations beyond. Seeking successful, happy, educated, loyal and virtuous man with big heart and sense of humor, ready to share my life. Note/photo phone. 2862 ✉ ☎

Smouldering Brunette Beauty—32, 5'5", 108 lbs, Nassau/NYC, former model - still in industry, loves Hawaii and NYC. Seeking white male, extremely established. 2919 ✉

Male—6'3", trim, eligible, with mostly healthy habits, seeks female mate, the same, 28-40, 5'3", swimmer's build and more, to have and to hold, with at least one child along the way. Xmas in Bonaire, windsurfing/diving, summer's breezes on Block Island... So call/write now, or face the consequences. 2860 ✉ ☎

Too Beautiful To Approach—Not really. Charming NYC designer, 5'8", 115, Ivy(s) - seeks educated professional who seldom answers ads, 45 plus. 2829 ✉ ☎

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Here's How:

STRICTLY PERSONALS
New York Magazine, Box # ______
P.O. Box 4600
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Passionate, Sensual, Handsome—Loving, caring professional male, 5'8", brown hair, blue eyes, late 40s, nonsmoker - is seeking that very special woman to brighten up my life. Photo/note. 2875 ✉

HIV+, Healthy, Heterosexual—Jewish male, 36, tall, brown hair, blue eyes, financially independent, well-educated, kindhearted - into Eastern spirituality and meditation, soul music, good food... Seeks female ready to live life now. 2707 ✉

Virgo, Romantic Woman—Searching for her soul mate. 51-year-old, successful businesswoman, petite and elegant, needs a warm, loving, sophisticated gentleman - doctor, lawyer or CEO - to share life, love and joys of grandchildren. Send photo. 2886 ✉

Long-Legged Stunner—Lawyer, former model, 5'11", sensitive, sincere, sensual, caring and romantic. Seeks single, white professional male, 6' plus, 40-50, for romance and relationship. Note/photo/phone. 2856 ✉

Beautiful, Elegant, Affluent Woman—Seeks doctor/lawyer/CEO. 2947 ✉

Seek And Ye Shall Find—Slender, sophisticated, sweet, literate, auburn-haired, 5'7", white female, seeks 45-55, white male, with that rare blend of intelligence, integrity, athleticism, humor and passion, to whisper with, weekend with, and fill in the blanks. Note/photo a must. 2921 ✉ ☎

Beautiful Brunette—North NJ, divorced white female, mid 40s, 5'5", seeks man, 42-55, for long-term relationship. 2911 ✉ ☎

Hoboken, Handsome Professional—MBA, 30, blue eyes, 5'9", athletic build, caring, sincere and spontaneous. You: very attractive, educated, sincere, who enjoys a night out or a quiet night by a roaring fireplace. Note/photo. 2837 ✉

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Rare Gem Seeks Soul Mate—Spirited, slim, attractive, green-eyed blond, 42, Jewish, successful, classy lady with an active lifestyle - is also fun-loving, sincere and well-educated. Seeks to share laughter and life with an energetic, passionate, bright man who enjoys adventure, travel, outdoor sports, arts, and is a financially and emotionally secure, commitment-minded nonsmoker. 2881 ✉ ☎

High-Spirited, Strong-Willed—Soft underneath, mid-40s female - tall, slim, attractive, bright, professional, with many interests - seeks kind, secure male. NY/NJ. Photo please. 2878 ✉

Handsome, Rich Old Geezer—Seeks pretty damsel, 27 plus. Object? 2944 ✉

Leading Lady Seeks Leading Man—40-55 - to co-star in classic romantic comedy with happy ending. 2841 ✉ ☎

NJ Female—5'2", blue-eyed, 39. Warm, witty, creative. Seeks educated, non-smoking Jewish male professional, diverse, warm, assertive. NJSJF@aol.com 2857✉☎

Westchester Professional—Nice-looking, athletic, health-conscious, late 40s, Jewish - seeks comely, youthful, down-to-earth lady. Note/photo. 2948 ✉

Beautiful Redhead—Hails from New England. Loves Brooklyn Heights, good books, good wine, a great joke and Barneys! 36, athletic and smart. Looking for kind, secure man, 30-45, with good looks, good sense of humor and good heart. Send photo if you want to. 2864 ✉

Strawberry Blond—Green-blue eyes, JD, 30, fit, Jewish, loves travel, movies and a good laugh. Looking for a man with similar interests, to share good times. Photo. 2926 ✉

Just Back From Europe—Fun, natural, relatively quiet but adventurous, 5'6", thin, strawberry blond, white female, looking for mid-30s, single white male who considers himself successful, fit, fun and caring. Photo. No smokers. 2914 ✉

Pretty JD (Mrs. Wannabe)—Seeks professional counterpart (MDs/DMDs/CEOs/CPAs/MBAs may also apply). Be 38-50, 5'8" plus and of average weight. Please submit your "brief" containing "MO". Include recent "mug shot" suitable for framing in our family album. (P.S. No DOAs.) 2867 ✉ ☎

It's Fate That You Read This!—Tall, 33, pretty brunette - likes high-brow foreign films, low-brow OJ updates, travel, biking and beaching. Seeking attractive man, 30-40, resourceful enough to invent the story of how we met. Note/photo a must. 2833 ✉

Gay Man—38, ready for the merger of '95 - witty, wise, secure, J. Crew looks, blond/blue, 5'11", 185. You - nonsmoker, stocky ex-jock type. No kids. No pets. Not too much baggage. Photo/note. 2701 ✉

Blond Wasp—Successful in her profession and Ivy-educated, age 36, trim and athletic, warm but intellectual, seeks gentleman, age 30-55 or so, with same background, for good times and romantic companionship. My interests (other than work and family) include skiing, travel, music of all types, and movies. Short note and phone, please. 2902 ✉

Sensitive, Single Professional—Easy-going 35-year-old male, looking for the same qualities in a woman. Enjoys the active NY life and weekends in the Hamptons. A great friend - looking for a long-lasting relationship. Photo. 2935 ✉ ☎

Art Dealer—Unconnected in the Berkshires. Successful, passionate, confident, caring man who loves the arts, antiques, the outdoors and great sunsets - seeking a love mate who is a secure, sensual, bright, pretty lady with style, 30s-40s, for fun, passion, culture and a sharing relationship. Please write, photo appreciated. 2901 ✉

The Unusual Man I Seek—Is 45-55, smart, funny, kid-friendly and able to connect. I'm very attractive, politically aware, funny and fun-loving, comfortable, stylish and (PhD) smart. 2874 ✉ ☎

Stunning Redhead Writer—Who believes that life begins at 40 (I'm a 39 1/2-year-old single woman, 5'9", slender), in search of a man to share friendship and romance, intellectual debate and political commitment. I am Jewish and travel often to Israel and the Mideast. You are Jewish or Irish - age 35-50 - with a tremendous capacity to love and a passion for adventure, travel, literature and lore. Photo/note please. 2880 ✉ ☎

Sweet, Adorable Guy—Looking for same, 20-28. Enjoy dancing, romantic dinners and basically just having a very good time. Must be honest, sincere and sweet. Petite a plus. 2866 ✉ ☎

Playful, Gentle Attorney—35, Jewish, fit, fun, sincere. Enjoys dining, books, conversation. Seeks caring, interesting woman, 26-34, for lasting friendship, more. Photo preferred. 2828 ✉

Birthday Boy—Male, TV CEO, 6', 185, 38, cute, seeks fun gal for relationship. Best birthday card wins. 2929 ✉

Very Pretty Exec—33, 5'4", slim, Irish/Italian brunette. Interests include theater, movies, rock 'n' roll, blues, scuba, running and partying with friends. Please be intelligent, successful, down-to-earth and interested in a friendship that can lead to love. Photo required. 2827 ✉

Mysterious And Graceful—Model-type Asian beauty - with a brain to match - late 20s, creative, warm, sensual, worldly and athletic. Enjoys art, movies, music, travel, good food, experiencing different cultures and sceneries. Seeks sincere, successful, quality, intelligent, humorous and secure single male, age 30-38, of equal dynamics. Note/photo/phone. 2797 ✉

A New Year's Start—Attractive, never-married, athletic, Jewish (nonreligious) male, research psychologist (45, 5'10"), invites Jewish female, who's bright, interesting, ready and available, to share lasting future. Photo/note. 2908 ✉

Successful—Single white Jewish male, 33 years old, 5'9", in excellent shape and well-established, is seeking a single or divorced, white Jewish female, with effervescence and vivacious personality as well as a sense of adventure. Likes sports, travel, animals and quiet times. Smokers welcome. For guaranteed response, write a letter describing self and dreams of real future with a real man. 2840 ✉

Affluent Blue-Jeans Guy—6', 155, ready for a commitment. Looking for a lover and best friend - a slim, petite, intelligent, very pretty woman, smoker okay, 30s-40s, for a monogamous relationship with someone who's sincere, honest. I enjoy travel, fine dining, reading, the sun and fun. Note/phone/photo. 2745 ✉

Are You My Other Half?—Petite, 22-30, quality person is sought by professional male, 33, to follow the moonlight struck under water...and see where it can take us. POB 489, NY, NY 10014

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Smart, Romantic And Sane—Intelligent, witty, 45, LI PhD seeks sophisticated yet down-to-earth Jewish woman, 29-37, who is flexible, mature and fun, for NYC walks, biking, travel, music and a serious relationship. So, let's talk. 2910 ✉ ☎

Enemy Forces Are Compelling Me—To seek shelter in the arms of an ally. Native New Yorker, female, 30ish, jaded, traveled, bit of a connoisseur, willing to share no-fly zone with fellow media professional. Unarmed and ready to surrender. Note/photo, please. 2940 ✉

Attractive And Sincere Female—33, successful Jewish businessowner, seeks nice, honest, financially secure male with good sense of humor, who likes dining out, travel, nice drives, beach and movies. Age is not an issue. 2889 ✉ ☎

Single White Male—34, tall, thin, successful doctor, very attractive and well-groomed. Many interests including sports, travel and partying with good friends. Seeks single white female, 24-32 - must be well-educated, athletic, exceptionally attractive and have great sense of humor. 2830 ✉ ☎

Rare—Very attractive, intelligent, artistic, educated, sweet, strong, perceptive professional woman, 35, with integrity, humor, seeks a mature, warm, strong, generous, financially secure man with integrity, character, who knows we don't have to sacrifice our individuality/dreams to have a traditional, loving family, close friends, warm home - if there is mutual respect and support. Photo/note. 2924 ✉

Soft And Sweet—Strawberry blond, blue eyes, 42, petite Christian professional, family-oriented - enjoys hiking, tennis, skiing, golf, travel, theater, movies. Seeks soul mate for long walks through the changing seasons. Photo/note. 2824 ✉

Former Judge—Now prominent trial lawyer in Miami, 38, Jewish, handsome, 6'2", wealthy, great sense of humor, seeks an educated, classy, loving and professional woman to share my tropical island. Note and photo. 2922 ✉

Love To Travel—Petite, attractive Jewish widow, living on LI, seeks stylish Jewish man, 60-68, to share the future together. Nonsmoker. Photo/note/phone. 2930 ✉

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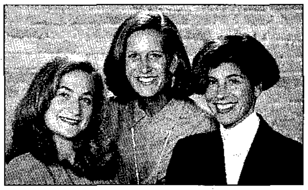

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A May/December To Remember—Attentive, inventive, handsome and healthy younger man, 28, 6', 185, seeks relationship with shapely and sexy older woman, 35-50. Photo/phone. 2916 ✉

Extremely Handsome, 6', All Muscle—Ivy grad, dark hair, blue eyes, Jewish, 34, seeks refined, sweet lady. 2876 ✉

Friendship/Love?—Cute, smart Jewish woman, into sports, seeks sincere, nonsmoking, intelligent guy, 25-32, cute a plus. Photo/note, please. 2949 ✉

Seeking Older Woman—Cute, tall guy (young-looking 40), prosperous lawyer, funny (but, hey, not here), seeks lovely lady (50s and up), any religion/race (I'm Catholic/white), for keeps. Photo a must. 2896 ✉

Seinfeld Wit—Seeks woman of substance. I'm a successful doctor, 39, 5'9", trim, good-looking, Jewish. Turn-ons include tennis, the Rangers, the Caribbean, music from reggae to rock, family and friends. If you're positive and practical, affectionate and ambitious, and possess the humor of Elaine, let's meet at 9pm on Thursdays at the diner. Note/phone/photo, please. 2883 ✉

Christian Woman—Committed to her faith but not a fundamentalist, 38, pretty, trim, very bright, vivacious and fun-loving, emotionally healthy, particularly loves the arts, seeking similar kind of guy. Photo/noto. 2943 ✉

Pretty Asian MD—30s, slim, elegant, very attractive, feminine, passionate. Seeks a fit, tall, intelligent, very successful, marriage-minded, warm, loving man, 30-55. Photo. 2847 ✉

Shiksa Seeks Mensch—Sexy white professional desires mate, 42 plus. 2836 ✉ ☎

Very Pretty, Petite European Woman—With a charming accent, divorced, who is affectionate, loves to laugh and dance, enjoys the outdoors but also has intellectual pursuits and a career...looking to share her enthusiasm for life with a smart, attractive, adventurous Jewish man, under 55, who can be a good friend, loves fine food at elegant places. Children are welcome. Note and photo, please. 2879 ✉

Dearest Unknown Lady—Forgive the hubris, but I have the notion that I'm somebody's paradigm. But where are you, sweetest of all hearts? Please take those paradigms and 12 cents for postage, write, and meet your very own Caucasian, nonsmoking, 6' tall, 185 lb, NYC-dwelling gifted artist who is comfortably immune to the Mammonic plague. So, future dearest love, please make your leap of faith and carpe that diem to find the man who is yours sincerely. P.S. The right videotape could get an all-expenses-paid trip to NY. 2912 ✉ ☎

Black Male, Early 40s—MD, fit, reliable, honest. Seeks same in an educated female, any race, age 23-35, who loves theater, movies, working out, travel, dining out. Preferably MD, DDS or JD. Photo/phone/note. 2825 ✉

Downtown/Country Guy—40, 5'8", 145 lbs. Financially secure. Affectionate, sincere. Creative professional. Jewish, nonreligious. Athletic, eco-concerned. Likes dancing, skiing, blading, music. Prefers earthy, warm, nonsmoking, spirited, vegetarian-inclined Country Girl (at heart), 30s, under 125 lbs. Photo. 2853 ✉

Wondering—Very attractive, successful white female, 5'2", slender, short blond hair and green eyes. Many interests, including skiing, horseback riding, golf, theater, traveling. I am spontaneous, romantic, fun, passionate and can communicate my feelings. Seeking a professional man, 39-47, not too tall. Must have a good sense of humor and great compassion for life. Note/photo optional/phone. 2888 ✉

Gracious, Appealing Man—Good mix: calm, content/curious; thoughtful/silly; open, honest/secure; civilized/unpretentious; passionate/stable; irreverent/humble; grown-up/playful, spontaneous. Slim, fit, 5'6", youthful 52. Seeks real, smart, sensual woman with good looks, style, spirit, humor, soft manners, good values. Responses welcomed from attractive, interesting women of all ages. 2903 ✉

In Dire Need—Of fun, friendship and romance. 5'2", 33, passionate, sassy blue-eyed blond with infectious laugh - seeks man who likes to make a difference. Note/photo. 2869 ✉

Working Towards Simplicity—41-year-old, never-married professional male, Christian, is on path of changing careers, martialing resources - all towards goal of living and working in the most beautiful locale possible (2-3-year time horizon). Seeks similarly-minded female (sound of body, mind and finances), without children, who enjoys nature, prudent adventure and joys of life. 2855 ✉

Share Adventure And Create Magic—With this 44-year-old, athletic, successful businessman with a passion for living, especially in NYC. If you are a selective, successful, exceptional woman in your 30s - attractive, witty, slender (not thin), can laugh at yourself...and seek your equal to grow with, walk through this door! With the right chemistry, be prepared to be swept away! Note/photo, please. 2920 ✉

The Golden Years—White Christian female, 53, seeks a romantic man who will show me that the best in life is yet to be. Nonsmoker, please. 2848 ✉

Pretty And Petite—Lively, intelligent, articulate, warm, cultured, successful professional woman, 36, with sense of humor - enjoys good conversation, books, music, food, NYC, nature, outdoor activities. Wishes to meet man with similar qualities and interests, who enjoys life and seeks a partner. Note/photo. 2923 ✉ ☎

I Know What I Want, Do You?—Wanted: successful Jewish professional, 30-40, attractive, athletic and stable. By: striking, 5'8", slim, curvaceous, 34-year-old, red-haired medical professional. For fun, romance and honesty. Photo please. 2906 ✉ ☎

LI, Filipina MD—Very pretty, slim, 33, conservative and fun to be with. Seeking never-married, handsome, family-oriented, responsible and down-to-earth professional gentleman, 33-45, for long-term relationship. Photo/note. 2873 ✉

An American Beauty Inside And Out—34, 5'10", Jewish blond, who is smart, funny, athletic, caring and fun to be around, seeks a tall, attractive, intelligent male who has a great sense of humor, a pair of skis, rollerblades, golf clubs, ice-skates, and is looking for a long-term relationship. Nonsmoker. Note/photo. 2859 ✉

Attractive, Fun-Loving Asian Woman—30s. Enjoys films, good conversation, sailing and long walks. Intelligent, with a sense of humor. Seeking a caring man with similar interests, for friendship and romance. Note/photo. 2890 ✉

Beauty And Brains—Passionate about work and life, love travel, exercise, animals, movies and "Friends". Sharp wit and warm heart, family-oriented, very pretty, Jewish, 30, tall, thin, nonsmoking. Seeking a ruggedly handsome Jewish male counterpart who I could laugh with. Note/phone/photo. Will reciprocate. 2819 ✉

Are You My Dream Man?—Seeking caring MD, very attractive, 30s and spiritual. I'm 29, pretty, blond/blue. 2843 ✉

Desirable, Attractive Lady—Seeks wonderfully kind, caring, Christian professional man for lasting friendship and more. If you're tall - over 5'11", 45-65, love life and love to laugh, we should meet. 2941 ✉

Gay White Female—37, professional, kind, caring, compassionate and romantic - seeking female with same qualities to share life with. 2945 ✉

Here's The Deal—I'm 29, Jewish, very pretty, fit, fun, really cool and over that "Personal ad? No way!" ego thing. But enough about me. If you're a male equivalent, over 5'11", 29-35, let's give it a shot. Note/photo, please. 2907 ✉

Personable, Attractive—31-year-old lawyer with a good sense of humor seeks ambitious, honest female - attorney or other professional, who enjoys theater, politics and intelligent conversation, for a lasting, meaningful and soulful relationship. Photo, please. 2834 ✉

Wanted: Best Friend And Lover—Divorced Jewish female, young 46, 5'7", very pretty, 125 lbs, great body, long legs, warm heart, high energy, educated professional woman, comfortable in jeans and black tie. Eclectic interests, from golf and tennis to theater and warm cozy nights. In search of handsome, tall man, to 54, educated professional. Must have good outlook, great sense of humor and be emotionally available to be my friend and share this wonderful journey. Note and photo. 2818 ✉

Attractive Woman Of The World—37, 5'7", multilingual Jewish professional, enjoys elegant dining in Paris to trekking in Nepal, sensitive, fun-loving and adventurous, is seeking a partner under 47, who is an attractive, affectionate professional, culturally active, with sense of humor. Let's share some romance, fun and adventure. Note/photo. 2842 ✉

Rubenesque Beauty—Seeks witty cherub to complete the picture. Long-maned, blond/blue Irish-American seeks smart, fun, adventurous man (to 40) to explore life and share hugs. 2918 ✉

I Know You're Out There...—Help me find you. Pretty and slim, thick dark hair, big brown eyes, single mom of one. Successful partner in creative agency. Sweet/sexy, warm, supportive. Lively, curious and energetic. Likes diverse pastimes - music, art, film, biking, blading, yoga, tennis, city and beach. Seeking fit, handsome, vital, adventurous, passionate, emotionally and financially secure man who is 5'9" plus, 37-47 years, and willing. Single dads fine. Note/photo/phone. 2851 ✉

Tall, Dark And Handsome LI MD—Divorced, late 40s. Seeks vital, attractive, white Jewish female, 36-42, for romance and possible lifetime commitment. Must like children, theater, beach and travel. Photo and note required. 2846 ✉

Very Handsome—Italian-Spanish doctor, 6', well-built, athletic, successful, romantic, never married, Catholic, 39 - seeks very attractive, intelligent, sincere, family-oriented woman, 24-34, for marriage, children. Photo/phone. 2936 ✉

New To NYC—Single Jewish female, 38, warm, witty, very good-looking, spiritual, sensual, sensitive, seeks single Jewish male counterpart. 2849 ✉ ☎

Attorney, 62—Republican, solid moral values, tennis player, seeks clean-cut all-American lady, 40-55. Manhattan. 2917 ✉

Very Attractive, Intelligent—Jewish woman, late 20s, blond, fit, fun, enjoys travel, romance, good conversation. Seeks good-looking, communicative man, 30-37, financially secure, likes weekends away. Note/photo. 2877 ✉

Just Want To Have Fun—White female, 40, seeks white male, 35ish plus. 2850 ✉

Successful Entertainment Attorney—Good-looking, 6'1", 43, athletic build, Irish descent, seeking pretty female, 26-38, who, like me, is intelligent and open-minded, with strong sense of family, humor and integrity. Please send note/photo a must. 2872 ✉

Divorced Jewish Male—53, attractive, bright, sense of humor, sensual, athletic. Seeks attractive, warm lady for romantic relationship. Photo a must. 2861 ✉

Dream Woman—Talented, warm novelist, formerly voted one of the hundred most beautiful women in America by Harper's Bazaar, divorced, early 40s, seeks dynamic, attractive, athletic, financially secure, well-educated, divorced man or widower, 50s-70s, interested in the arts and wonderful evenings of intelligent conversation and romance. Photo. 2807 ✉

Sweet Brown Eyes—Professional and stunning, seeks Jewish soul mate, 40 plus, to love, honor and cherish. 2835 ✉ ☎

Tall, Thin, Attractive Man—45, writer, warm, witty, soft-spoken, Jewish, music lover (you needn't be), seeks passionate, introspective woman, 25-55. 2933 ✉

A Touch Of Class—Handsome, dark-haired, successful Jewish professional, 37, Wall Street and Ivy grad. Seeks true romance with sweet, sincere, cute and cuddly Jewish woman, 23-36. We both are bright yet down-to-earth, love to laugh, and enjoy art museums, travel, sports, the beach and new adventures. Don't hesitate... Destiny (or at least a cup of coffee) awaits!! Send note and photo. Nonsmokers, please. 2897 ✉

Very Beautiful Woman—5'6", slim, with long black hair and heart of gold, seeks handsome, fit, romantic, tenderhearted, fun male professional, 5'10" plus, 35-50. No reply without photo. 2820 ✉

Major Dilemma—Ultra-sharp Midwest farm boy can't find Jewish mate. Boy: 35, extremely cute, kind, cerebral, cultured, fit, visits NY often, a whole lot of fun. Are we destined? 2942 ✉

Captain Janeway Seeks—Captain Picard to boldly go to the final frontier. I'll meet you on the Starship Enterprise, destined for out-of-this-world relationship. Other than my obvious love for sci-fi, you'll find me a warm and outgoing, Jewish professional female, late 30s, of uncommon good looks and sophistication, with varied hobbies and interests, who seeks a soul mate to enjoy finer things in life. 2931✉☎

The Very Man—Smart, handsome, funny, wants under-40 and 5'6", very woman to laugh and marry with. Respond only to photo and letter. 2904 ✉

Very Pretty Catholic Female—In shape, who loves to exercise, ballroom dance, music, movies and nature, seeks handsome Catholic male, 33-43, who has similar interests/sense of humor, for sincere relationship. Note/photo. 2884 ✉

Ordinary Woman—Young 52, tall, dieting Manhattan editor, avid reader (especially mysteries), more cerebral than athletic, spending too many lonely weekends with my cat. Need under-65 male companion for weekends away and time in the city. Please be smart, kind, emotionally available and have a twinkle in at least one eye. 2893 ✉

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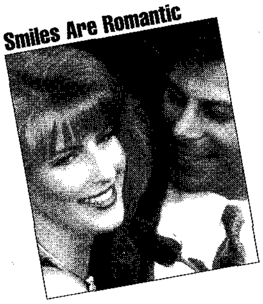

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Above, appalling holiday-catalogue items. Competitors are invited to invent one such, please. Brief yet fulsome.

Results of Competition 830, in which you were asked to define a familiar name or phrase to which a prefix has been appended.

Report: What, after all, is a prefix? Neither a borrower (A) nor an add-a-letter (B). It seems to us—well, me, then—that a prefix may very well be a single letter, but it had better form a syllable. Else it is not the cow we sought. Many of you gave us more than we deserved, adding prefixes to both halves. Forming a hole. While we didn't rule you out for so doing, neither did we make you monarch. Repeated: Deforrest Gump, Slowpocahontas, Bob Unpackwood. Thanks to all, write when you find work, and tell Guen not to forget about Arthursday.

First Prizes of two-year subscriptions to *New York* to:

Three days of peace, love, and angora sweaters—Edwoodstock.
Bob Kopac, Poughkeepsie, N.Y.

Bore me, Hardy—The Return of the Unimaginative.
Louise Jackson, Somerset, Mass.

Epitaph for Bill Gates—Requiescat in Cyberspace.
Lauren Foley, Cranston, R.I.

Runner-up Prizes of one-year subscriptions to *New York* to:

The Happy Hooker—'Tis serendipity she's a whore.
James Doherty, Fall River, Mass.

Last exit on the Appian Way—Togas, food, lodging.
Sarah Gay, Denver, Col.

"Look, there's a lot of traffic on the autobahn, and he's probably been in a meeting all day with Schiller and didn't get your message or he'd have called. I'm sure there's nothing to worry about, Christiane."
—Maybe Goethe's dead.
Adam Doyle, Blacksburg, Va.

And Honorable Mention to:

Putting on the dog—Dressed to the canines.
Bill Harriman, Niantic, Ct.

Pawning the family jewels—Gonad hoc.
Lars Pettygrove, Charlottesville, Va.

Winsome tenement owner—Little Slumlord Fauntleroy.
D.C. Tappe, Verona, Pa.

Xanadu microbrew—Rosebud Light.
Andrew Mueller, Arlington, Va.
similarly: Lee Croghan, Bethesda, Md.

Poison penster—Venom de plume.
Emily Sylvester, South Windsor, Ct.

Spiritual adviser to submarines—Ramdas Boot.
Melissa S. Black, Cambridge, Mass.

The Mozart of motorcycle maintenance—Amadeus ex machina.
Jessica Allen, Gaithersburg, Md..

Hackman's Oscar-winning role in *The French Connection*—N'Arc de Triomphe.
Dr. Michael Schwartz, Fort Lauderdale, Fla.

Sign at the Sign of the Dove—Audubon Appétit.
Abigail Dobbs, Stone Mountain, Ga.

Author, p.c. fairy tales—Hans Judeochristian Andersen.
Gene Schinto, Shelburne, Vt.

John O'Hara novel set in Old Hope, Pa.—Disappointment in Samarra.
Theodore Zavales, Bergenfield, N.J.

Eurotrash spinoff of *The Beverly Hillbillies*—Biarritz Crackers.
Helen Schaffer, Chambersburg, Pa.

Street vendor/sommelier—Sabrett Butler.
Barbara Babich, Orangeburg, N.Y.

Uriah Heep's mum—Smarmee.
Betsey Dater, Portsmouth, N.H.

I gnu him, Horatio—Impalas, poor Yorick.
Holly Thomis, Cambridge, Mass.

My Hart Belongs to Daddy—Like Father, Like Venison.
Natalie Wittenbrook, San Francisco, Calif.

Munich take-out meal—Chowmein Kampf.
similarly: Jane Drew, Palo Alto, Calif.
H.Karig, Glen Rock, N.J.

Peter Minuit's bank—Purchase Manhattan.
Bertha Coulter, Milford, Ct.

Unsalaried junior congressman—Sonny Probono.
Scott Porter, Madison, N.J.

Aeroflot slogan—Fly the Friendly Russkies.
Alexa Geller, West Hartford, Ct.

Venue for drinks party in fond memory of Jerome Zipkin—Postmortimer's.
similarly: Sallie Janis, Brentwood, Calif.
Helen Rosenbaum, N.Y.C.

Russian who revolutionized ballroom dancing—Leon Foxtrotsky.
Leonard Sims, N.Y.C.

Mostly Mozart mit the Vienna Girl und Boy Choir—Eine Calvinkleine Nachtmusik.
Frank Klick, Muscoda, Wis.

Cure for crewcuts—Rororogaine.
Joseph Lannon, San Jose, Calif.

Shorter tension span—Brooklyn Abridge.
Peter Haynes, N.Y.C.

Seize the overtime—Carpe perdiem.
Joyce Rheingold, Rye, N.Y.
similarly: Adele Peak, Garden City, N.Y.

Makeup award presented annually by Al Pacino—Oscarface.
Paul Geaneas, Merrick, N.Y.

Elaborate revival of the Lerner-Previn musical with sets by John Napier—Rococo.
Gil Mendonsa, San Francisco, Calif.

Bull market—New York Livestock Exchange.
Sylvia Bankoff, Michigan City, Ind.

Blarney to him who thinks evil—Mahoni soit qui mal y pense.
Phil DiMaggio, Barton, Vt.

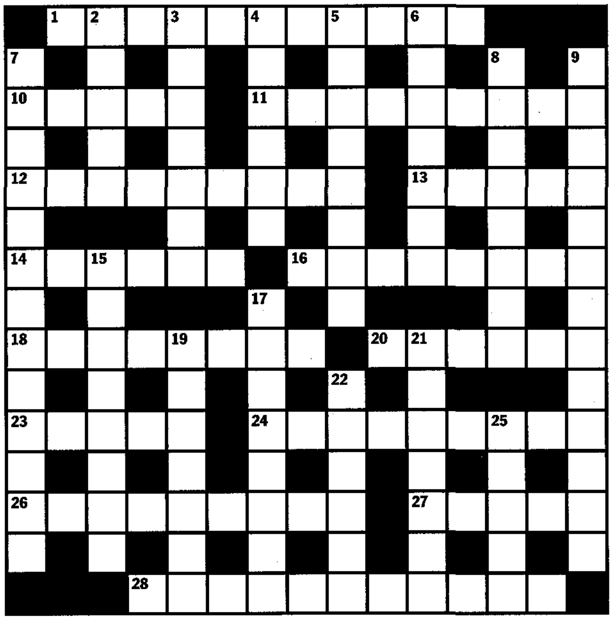
Kangaroo leaving Boston Chicken restaurant—"And at these prices you won't fricassee too many more."
Pat Seeley, Silver Spring, Md.

Competition Rules: POSTCARDS, PLEASE, TYPEWRITTEN IF POSSIBLE. ONE ENTRY ONLY should be sent to Competition Number 833, *New York* Magazine, 755 Second Ave., New York, NY 10017-5998 or e-mailed to 71154.3014@compuserve.com. It must be received by October 13. Editor's decisions are final, and all entries become property of *New York*. Results and winners' names will appear in the November 13 issue.

'Sunday Times' of London Crossword

ACROSS

1 Ticket for the soldier? (5, 6)
10 The sluggard goes back in when the quarrel dies back. (5)
11 Put one's name at the bottom using the right end freely. (9)
12 Its contents are lethal and wound a veteran. (3-6)
13 The yarn in full is less amusing. (5)
14 Having no coastline, the country has lost its capital. (6)
16 Frost producer growing in the garden? (8)
18 Imagine one snag with Eve being corrupted. (8)
20 One animal reveals the reverse of poetry in another. (3-3)
23 If the mistakes were pointless there would be nothing in school subjects. (5)
24 Mean fellow given cover by a stone. (9)
26 Attention needed by team wrecked in river. (9)
27 Go under with the Central Line. (5)
28 Hobby enthusiast has a letter with a recent catalogue. (11)



DOWN

2 Inches which may cover large area. (5)
3 Marx on cause of death. (7)
4 Heaps of earth cover untidy son with mud. (6)
5 Kind of university for a stalwart of the left? (8)
6 Something on the head that makes the listener panic. (7)
7 They provide close-up views of sport and show great sides sin inordinately. (8,5)
8 Help of a calm sort given under a tree. (5-3)
9 Examination enables one to lay out on a single detention. (13)
15 In distinctive clothing, so survived without anger arising. (8)
17 What is very fine gives encouragement over unpleasant experience. (8)
19 Withdraw although not handicapped. (7)
21 He does not believe it is fashionable to change the field. (7)
22 Order makes man lose a hundred with poor quality goods. (6)
25 Figures of those not in favour of following one. (5)

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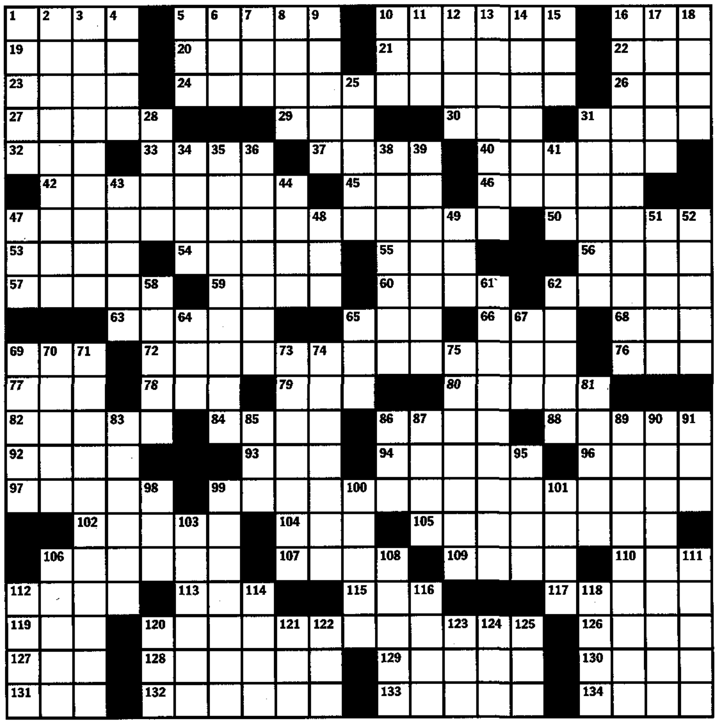
'Many a Fine Dave': 'Cue' Crossword • By Maura B. Jacobson

ACROSS

1 Soccer great
5 Dramatist DAVID
10 Dobbin's residence
16 Caustic substance
19 Nays' opposites
20 Gulf Arab
21 Sell to the consumer
22 Tennis do-over
23 Ex-G.I.'s
24 New York DAVID
26 Lifeboat need
27 Legally prevent
29 Sun. lecture
30 Pub quaff
31 Burning heap
32 H. Rider Haggard novel
33 -Ologies
37 Crapshooter's must
40 Mountain nymphs
42 TV host Hall, et al.
45 Corner shape
46 Exploiting
47 Naval DAVID
50 Radiator output
53 Bewail
54 Ruined city of Jordan
55 Keats's ceramic
56 Composer DAVID
57 Held title to
59 Fuel from a bog
60 Suture
62 Rocker DAVID
63 Souses
65 Game rm.
66 Selfish kind of trip
68 Fetch
69 What O'Hara's Joey was
72 Judicial DAVID
76 Vocalized pauses
77 "—— Had a Hammer"
78 Cooperstown name
79 Cow's chew
80 Foreword
82 Film DAVID
84 Prognosticator
86 Gucci of footwear
88 Profession of DAVID Small, in whodunits
92 Literary Leon
93 DAVID Sarnoff's org.
94 DAVE Brubeck's instrument
96 Gael
97 Pennies from Devon
99 DAVY
102 Nero's successor
104 Chou En-——
105 Actor DAVID
106 Sighting
107 It's in a jamb
109 Consider to be
110 Springsteen's birthplace
112 Garden access
113 Fictional sleeper
115 Go courting
117 Ranee's wardrobe
119 "Long —— Tomorrow," Hal DAVID song
120 DAVID
126 Anaïs's family
127 Branch of Buddhism
128 —— million
129 Mother of Tiberius
130 Ruler of old Venice
131 Plural of is
132 Concurred
133 Percolates
134 Tech. school

DOWN

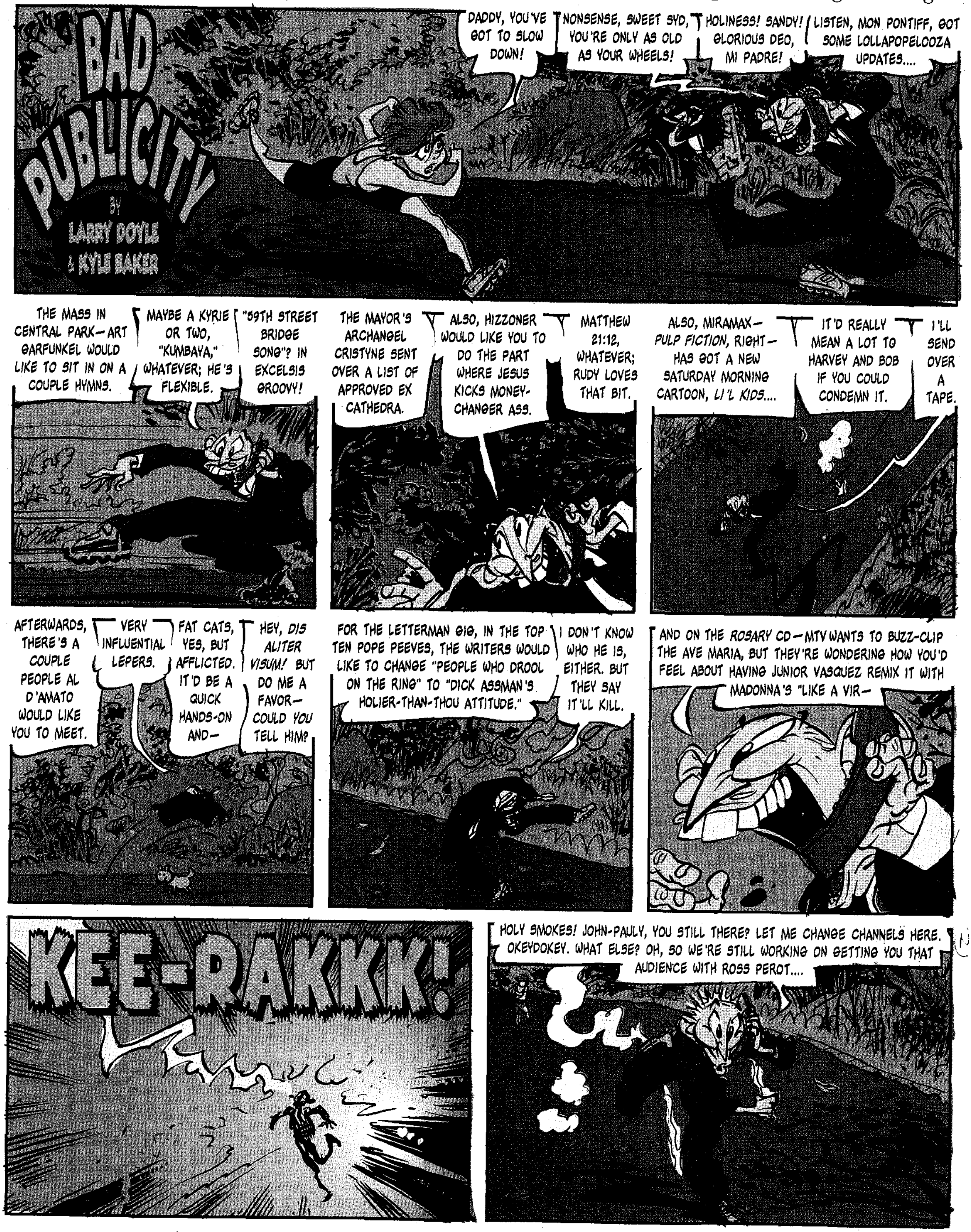
1 Lays concrete
2 Makeup item
3 TV DAVID
4 Exxon's forerunner
5 Palindromic parent
6 "I —— Camera"
7 Taurus–Gemini month
8 Genesis oldster
9 Bushed
10 —— Lanka
11 Top gymnastic score
12 Central Aleutian island
13 Leave by parachute
14 Floating hotels
15 Onetime Third Ave. trains
16 Prime Minister DAVID
17 100 make a century
18 Raison d'——
25 Hair blower
28 Jetty
31 Larder
34 Ginger cookie
35 Highway markers
36 Most mushy
38 Contract sections
39 Colleague of Velázquez
41 Item in Hans's freezer
43 Tendon
44 Poet Teasdale
47 Lover's declaration: Lat.
48 ——-a-tat
49 "Faerie Queene" heroine
51 "Lou Grant" star
52 Convenes
58 Popular French mustard
61 Tempo ticker
62 Termite, e.g.
64 Crackpot
65 Checkers choice
67 —— Prizm
69 Calendar girl
70 In flames
71 Explorer DAVID
73 Really frigid
74 Caribbean liqueur
75 Modernized
81 Georgia city
83 Make a getaway
85 Bobble the ball
86 Tarzan's playmate
87 Neighbor of Latvia: abbr.
89 Israeli DAVID
90 Benedictions
91 Part of TGIF
95 "Coffee, Tea ——?"
98 Nickname for Yale
99 Bullet diameter
100 Plains Indian
101 Backus and Bakker
103 Uncovering
106 Raring to go
108 Royce's partner
111 Positive trait
112 Mideast Strip
114 Ballerina's bend
116 Dust Bowl migrant
118 "—— Love Her," Beatles tune
120 Python's kin
121 Ending for nectar
122 Scoundrel
123 "Now —— heard everything!"
124 Jack Frost's touch
125 Motorist's buy

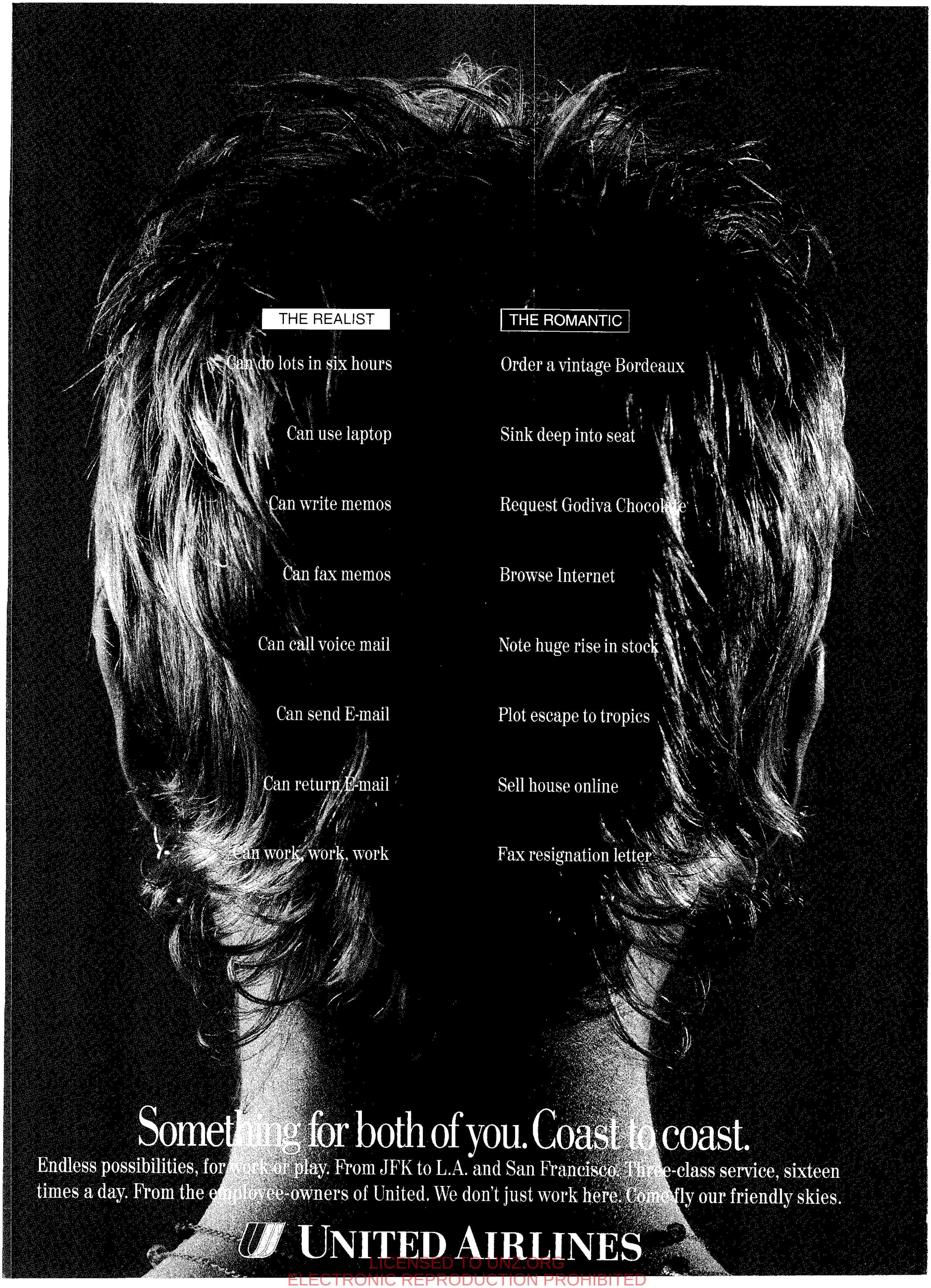


Solutions to last week's puzzles appear on page 127.

Papal Bull

The Flaccos matrix with the man from the Vatican over repositioning strategies.


BAD PUBLICITY
BY
LARRY DOYLE
& KYLE BAKER
DADDY, YOU'VE GOT TO SLOW DOWN!
NONSENSE, SWEET SYD, YOU'RE ONLY AS OLD AS YOUR WHEELS!
HOLINESS! SANDY! GLORIOUS DEO, MI PADRE!
LISTEN, MON PONTIFF, GOT SOME LOLLAPOPELOOZA UPDATES....
THE MASS IN CENTRAL PARK—ART GARFUNKEL WOULD LIKE TO SIT IN ON A COUPLE HYMNS.
MAYBE A KYRIE OR TWO, "KUMBAYA," WHATEVER; HE'S FLEXIBLE.
"59TH STREET BRIDGE SONG"? IN EXCELSIS GROOVY!
THE MAYOR'S ARCHANGEL CRISTYNE SENT OVER A LIST OF APPROVED EX CATHEDRA.
ALSO, HIZZONER WOULD LIKE YOU TO DO THE PART WHERE JESUS KICKS MONEY-CHANGER ASS.
MATTHEW 21:12, WHATEVER; RUDY LOVES THAT BIT.
ALSO, MIRAMAX—*PULP FICTION*, RIGHT—HAS GOT A NEW SATURDAY MORNING CARTOON, *LI'L KIDS*....
IT'D REALLY MEAN A LOT TO HARVEY AND BOB IF YOU COULD CONDEMN IT.
I'LL SEND OVER A TAPE.
AFTERWARDS, THERE'S A COUPLE PEOPLE AL D'AMATO WOULD LIKE YOU TO MEET.
VERY INFLUENTIAL LEPERS.
FAT CATS, YES, BUT AFFLICTED. IT'D BE A QUICK HANDS-ON AND—
HEY, *DIS ALITER VISUM!* BUT DO ME A FAVOR—COULD *YOU* TELL HIM?
FOR THE LETTERMAN GIG, IN THE TOP TEN POPE PEEVES, THE WRITERS WOULD LIKE TO CHANGE "PEOPLE WHO DROOL ON THE RING" TO "DICK ASSMAN'S HOLIER-THAN-THOU ATTITUDE."
I DON'T KNOW WHO HE IS, EITHER. BUT THEY SAY IT'LL KILL.
AND ON THE *ROSARY* CD—MTV WANTS TO BUZZ-CLIP THE AVE MARIA, BUT THEY'RE WONDERING HOW YOU'D FEEL ABOUT HAVING JUNIOR VASQUEZ REMIX IT WITH MADONNA'S "LIKE A VIR—
KEE-RAKKK!
HOLY SMOKES! JOHN-PAULY, YOU STILL THERE? LET ME CHANGE CHANNELS HERE. OKEYDOKEY. WHAT ELSE? OH, SO WE'RE STILL WORKING ON GETTING YOU THAT AUDIENCE WITH ROSS PEROT....

THE REALIST

Can do lots in six hours

Can use laptop

Can write memos

Can fax memos

Can call voice mail

Can send E-mail

Can return E-mail

Can work, work, work

THE ROMANTIC

Order a vintage Bordeaux

Sink deep into seat

Request Godiva Chocolate

Browse Internet

Note huge rise in stock

Plot escape to tropics

Sell house online

Fax resignation letter

Something for both of you. Coast to coast.

Endless possibilities, for work or play. From JFK to L.A. and San Francisco. Three-class service, sixteen times a day. From the employee-owners of United. We don't just work here. Come fly our friendly skies.

UNITED AIRLINES

This nanocapsule is the new world of skincare.
LANCÔME
PRIMORDIALE
SOIN RAJEUNISSANT VISIBLE
Visibly Revitalizing Solution
LANCÔME
PARIS

Graphic representation of Lancôme's patented Nanocapsule™ Technology.

Younger looking skin than you ever thought possible begins in eight days.

PRIMORDIALE

Visibly Revitalizing Solution

For the first time,
Lancôme's patented Nanocapsule™ Technology
blankets the skin with
● 30 times more* Botanically Pure Vitamin E, a natural free radical neutralizer. ● A patented lipo-hydroxy-acid comfortably exfoliates surface skin.

Visible results begin within eight days.
● Primordiale helps to insulate skin from premature ageing factors. ● The appearance of surface lines and wrinkles is delayed and diminished.

PRIMORDIALE
The new world of skincare.

LANCÔME
PARIS

*30 times more than a classic emulsion.